

BINGANG

'79

SWEET LEILANI

(LAY-LAH-NEE)

words and music
by HARRY
OWENS



BING-GANG
PRESENTED BY
THE CLUB CROSBY

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B I N G A N G

EDITORIAL

October, 1979

This issue is devoted to Bing's sheet music. It's a project we first intended doing over five years ago but the last years of Bing's life were crowded with such a whirl of activities that somehow it was all we could do just to try to touch all the bases in our reportage on current events.

I think this is the saddest thing we had to contemplate this October 14. Certainly it wasn't a sense of depression over Bing's contributions or his long, self-fulfilling life but rather a personal sense of the loss of a friend who gave us so much and thereby left us with only the past for memories. Grand as that past was, we wanted the impossible--we wanted the man and the music to go on forever. New recordings, more concerts and television--that dream has ended. But since we don't have a right to such impossible dreams, October 14 should always be a day of thanksgiving for all that Bing did share with us and, as Kathryn Crosby put it, "the beautiful way he was decreed to die."

There has been considerable consternation over an article that appeared in the "National Enquirer" which depicted Bing as an ogre. This seems to be the name of the game now where celebrities are concerned--criticism of behavioral traits that the victim is no longer around to defend. The gist of most of the criticism involves time and money. Apparently Bing was expected to give his attention and friendship to all who sought it (which was probably just about everybody) and, of course, human nature being what it is, many felt slighted by the way he chose to dispense his considerable wealth.

Bing gave unstintingly of his time during the last three years of his life--often at personal risk to his own health--to present an unforgettable legacy of concerts that raised incredible amounts of money for charity, not for personal gain. His golf tournament stands as one of the unique money-raisers for charity of all time and, throughout his life, Bing was oriented to humanitarian purposes. The record speaks for itself.

Bing was a complex, private man who gave his love and friendship sparingly but who, in turn, respected the love and friendship offered to him by his fans. For over 30 years, Bing never failed to personally answer my letters. Yet, I believe it always embarrassed him greatly to meet fans in person because he shunned accolades and feared the possibility of any display of public emotion. I personally believe it was this detachment that permitted Bing to live a near normal life (riding the New York subway, mixing freely with the galleries at his golf tournament, etc.) and prevented the paranoia that eventually forced other stars into seclusion, utilizing body guards, abusing drugs, etc.

If Bing made enemies because he was mature enough to refuse to be anything but himself, then those enemies are only displaying their own pettiness and self-centeredness. In my long association with him, especially through his letters, Bing revealed himself as an intelligent, aware, cordial, grateful and generous human being. I never heard him say in person or on paper an unkind word about anyone.

In closing, I'd like to include a little vignette that somehow captures Bing's whimsical sense of humor about himself as I understood it:

When walking into the rehearsal hall at Bing's final Palladium run, Rosemary Clooney reports greeting Bing with "Hello gorgeous." Bing retorted with "Oh, I'm not so gorgeous now-- but I was not too bad earlier on." Rosemary replied "You're gorgeous right now."

On this second anniversary of his death, I would just like to add my vote with Rosemary that, critics notwithstanding, a "gorgeous" memory of the man lingers on.

* * * * *

Now to some odds and ends. Bad news first. It is with regret that we must announce an increase in dues from \$6.50 to \$8.00 per year. The printer has raised his prices by 3% and postal rates have substantially increased. It would help us greatly if you would send your renewal dues before February 1 so that we can budget the money and plan the scope of the 1980 journals. It also saves the time and expense of sending out renewal notices. A self-addressed, stamped envelope when writing for information is always appreciated because we pay postage out of our own personal funds. I am not referring to personal letters from friends or submissions of articles or record news, etc.

News of the first annual Bing Crosby Historical Society gathering in Tacoma on May 5 appears elsewhere in the journal in two reports from Club Crosby members who attended the very successful event. The Society now has an office, and exciting plans are being formulated to make the 1980 event an international event with group tours from Australia and England. The Bing Crosby Historical Society is a very important organization. Due to their efforts, the Sons of the American Revolution have placed a bronze plaque on Bing's birthplace. I encourage you to be in on the beginning of this organization which shows such potential for the future. Write: Ken Twiss, President, P.O. Box 8013, Tacoma, Wash. 98408.

The Crosby Library Associates are honoring the 22nd anniversary of the founding of the Crosby Library at a dinner and special showing of the 1957 TV special, the Edsel Show, starring Bing, Frank Sinatra, Rosemary Clooney, Louis Armstrong, etc. on November 2.

Due to illness, the interim newsletters did not get off the ground in 1979 as planned. However, I still have hopes that we can utilize this approach to keep record news, etc. more up to date. To those who sent \$2.00, I will try to begin the service in January. If unsuccessful, your money will be returned.

A new Membership List is being completed. Contact Al Sutton for information. Please note that Charles Van Riper's address appeared incorrectly in the last list. It should be: 123 Walnut St., Bloomfield, N.J. 07003,

Congratulations to Ken Barnes on his fine production, "Bing Crosby: Songs of a Lifetime." As this goes to press, I understand the Ken Barnes biography of Bing has been published and is available in England. Also, his next issue of Bing/Buddy Cole tracks with new orchestration will be entitled "20 Golden Greats" and tentatively includes the following: Isle of Capri, Misty, This Can't Be Love, Try a Little Tenderness, Anything Goes, My Funny Valentine, At the Jazz Band Ball, Love's Old Sweet Song, Where or When, Little Man You've Had a Busy Day, Straight Down the Middle, True Love, When the Red Red Robin Comes Bob-Bob-Bobbin Along, Manhattan, Ain't Misbehaving, Old Cape Cod, The Lady Is a Tramp, Chances Are, My Baby Just Cares For Me, Come Rain or Come Shine.

Al Sutton reviews recent record releases elsewhere in the journal. Because this issue is so late in going to press, there have been many more releases in the meantime. M.F. Productions have issued "Bing Crosby: The Great Xmas Broadcasts," Readers Digest plans a new "Bing Sings Again" boxed set, and a 3-LP set on Bob Hope which promises much Bing Crosby material is also due for release soon. More about these and the other LPs in the next journal and the interim newsletter.

Phil Crosby is recording on his own Dixie Lee label. Now singing in the country music style, Phil has cut four sides: I Miss the Little Things, Rainy Night in my World, Talk to her Memory, Night Time Rain. We hope to have an interview with Phil regarding his career in a future issue.

Kathryn Crosby is planning a Bing Crosby Christmas Show in collaboration with Bob Hope. According to an interview she did this month with Frank Murphy on his visit to the United States, she solicits information from members of Bing's clubs as to the material they would like to see on the show.

Have a Merrie Olde Crosby Christmas!

Pat Sullivan

THIS IS SHIRLEY NAYLOR ONCE AGAIN REPORTING FROM DOWN UNDER This may not make it in time for the Journal as we are having the biggest POSTAL STRIKE EVER and everything has GRINDED to a HALT but heard this morning that it may be over on Monday so hope it is.

AUSTRALIA has been in the news as your SKYLAB landed SMACK IN THE MIDDLE of a little town in WEST AUSTRALIA called BALLADONIA lucky for NASA nobody was injured, so we now have a bit of AMERICA on our SOIL.

My BINGANG arrived on 5.6.79 and enjoyed it muchly, so much to read and wonderful all the discs both old and new being released, one doesn't seem to realize that BING is no longer with us in BODY but LIVES on in SPIRIT.

So glad everything went off for the Tacoma Celebrations, Congratulations to Priscilla on drawing her own name for the discs, I was lucky enough to get a copy and prize it very much. I bought a copy of the photos taken that night and they are very good have them in my CROSEY ALBUM. Ken Twiss and I are keeping the POSTAL BOYS busy (WHEN THEY WORK)

Mary Brown received her Journal before me and was thrilled to see Helen Tolton's photo (Bay Area Meeting) as she wrote to the Late Thelma Hardie of N.Z. quite alot.

Our T.V. Station had Bing in "HIGH TIME" which I enjoyed the 3rd time around especially Bing as the "SOUTHERN BELLE".

Many thanks to all those who wrote to me after the March Journal especially Joao Neto of Brazil. Hope Neil O'Brien is well as I haven't heard since Christmas .

I agree with P,t that we should be able to Air our Views on Stars and other folk in the Journal. after Bing was mentioned in different Countries and written about in many languages.

Just before the start of winter I had my heater cleaned and the Chap said as soon as he came in "You wouldn't be a Crosby Fan ?" I answered "No what gave you that Idea" ? Well he didn't know which way to look, really he couldn't have missed with all my Crosby Bits and Pieces so we had a good laugh.

The Statue of Bing will be great when finished Deborah has made a wonderful job of the Facial Expression but am not keen on the STANCE but that is only my opinion.

Was thrilled the other week to finally see after 40 years Johnny Weismuller in "TANZAN FINDS A SON" this film had eluded me for many MOONS but worth the wait. Sad to think Johnny will spend the rest of his days in a Mental Home.

My dream to visit the States may be a Reality in April 1980, am thinking of doing a 3 weeks tour (BEFORE I GET TOO OLD) and hope to meet P,t, Priscilla and Kenneth and visit Bing's Resting Place.

ALL THE BEST UNTIL NEXT TIME CHERRIO.

Last farewell to Bing

BING CROSBY'S greatest fans have booked a once-in-a-lifetime trip to the Old Groaner's homeland.

Faithful followers Frank and Alma Murphy will realise a life's ambition when they set off from Wallsend for America in October.

Frank, a founder member of the British Crosby Society about 30 years ago, has met his idol many times in England, but he has never been to America.

The last time he saw Crosby alive was just a week before the 75-year-old entertainer died in October, 1977.

The two-week West Coast trip—a silver wedding present—will be crammed with visits to as many places of Bing Crosby interest as possible.

On the second anniversary of his death, the couple will be guests of honour at a huge gathering of fans from all over the world at Bing's birthplace in Washington.

Frank, aged 48, has also been invited to call on Mrs. Crosby at home in San Francisco. They will also see the Crosby office in Los Angeles and Gonzaga University

where Bing grew up and studied law.

But the visit will be tinged with sadness with a visit to Crosby's grave.

The Murphys have the world's largest collection of photos, tapes, letters and everything connected with Crosby in a special extension built on their home in Ferndale Avenue.

"I have letters from people in every place we intend to visit," said Frank. "I have never met any of them before, but they are all offer-

ing us hospitality and we are really looking forward to seeing them.

"Mrs. Crosby has very kindly invited us to her home. Of course there'll be some sadness on our trip, but we'll always remember Bing, both as an entertainer and as a wonderful person.

"This is a once-in-a-lifetime trip for us. We have six lovely children who have helped us to be able to go. And as well as bringing back even more souvenirs to add to our collection I hope we'll make a lot of friends."

The next few pages contain news from our friends in Great Britain. We are looking forward with great anticipation to the visit of the Frank Murphys. Frank is offering the business card reproduced on this page for 1 lb. 50 (\$5.00) per 100 post paid (airmail add \$4.00) Your name, address and telephone number will be printed along with any one of the following headings:

- 1) Member of the International Crosby Circle
- 2) Member of the American Club Crosby
- 3) Member of the Bing Crosby Photo Club

As president of Club Crosby, I would prefer just "Member of the Club Crosby" because our club is international in its membership and reportage, but I didn't have time to check this possibility with Frank before deadline time. To join the Bing Crosby Photo Club, send 2 lb. 50 (\$7.00) 2 lb. 80 for Australian and Continental members to Frank Murphy, 32 Ferndale Ave., Wallsend, Tyne and wear, NE28 7NE, England.

Membership information about the International Crosby Circle can be obtained by writing to Reg Bristo, 7 Greenmeadow Circle, Cwmbran, Gwent, NP 4 3NR U.K.

Space prohibits listing the many new photos and recordings that Frank Murphy can supply to Club Crosby members, so I suggest that you contact him directly. I'm sure an international postal coupon would be appreciated for a reply.

Member Of
THE BING CROSBY PHOTO CLUB

With Compliments

James Todd
6 Newlands Ave
Whitley Bay

Tel,

TALENT

Crosby croons once more

PRODUCER KEN Barnes, who was responsible for the last six albums made by Bing Crosby before the old crooner's death, once said that he wished he had worked with the singer during his peak years — arguably during the late 1930s and early '40s.

Now with *Songs Of A Lifetime*, a double-album featuring Crosby recordings of three decades ago, high in the charts, Barnes has finally achieved that wish — even though he worked on the set more than two years after Crosby's death.

The *Songs Of A Lifetime* set actually forms part of six Crosby albums Barnes worked upon between the end of last year and this spring. Originally, the 72 recordings were made on a private basis by Crosby, who was backed by the Buddy Cole rhythm section. Barnes first heard about the tapes from a Crosby fan four years ago, and asked the singer about them. "I suggested to Bing that they might be worth releasing, but he said that they would need a lot of work done on them, and probably some musical embellishments, and that is exactly what we have done."

Barnes feels that the Crosby recordings were too good to be kept on the shelf, even though most of the vocal tracks had been done in just one take. "Pete Moore, who worked with me on the last Crosby albums, worked out some very perceptive scores and we went into the studios and added full orchestrations to the vocals and rhythm section. We had to add a new bass because the original one had been under-recorded."

"To be honest," he continues, "I was worried about what the fans would think of the end result. To some of them, what I was trying to do was re-write history. Fortunately everybody has been very complimentary. A lot of people had

written advising me against doing what I did, and I am glad to say that a lot have written back and said that they are pleased with what has been achieved."

What does Barnes think Bing would have thought about the albums? "I hope that he would have approved of what we have done. He always enjoyed working with a big orchestra. For a man who never read sheet music, he always knew just what was happening on the studio floor."

Barnes believes that the project has been one of the biggest MOR ones in recent years. "Peter Oliff, the engineer on the sessions, did a fantastic job. Phonogram, the record company, have also been great although they did, in my opinion, set up two barriers against the albums. For one thing it is a double retailing at £7, and I would have preferred a single LP, and secondly, the cover design is appalling. However, the albums have beaten the odds and the set has been going up and down the chart."

Negotiations

Six months ago Barnes set up Vistastar, a production company specialising in MOR music. His partner is former Polydor man, Chris Harding. "He fixes the deals and has all the adrenalin," says Barnes, "while I work mainly in the studio. Previously I found that I was spending six or seven months alone just carrying out negotiations."

Barnes' current project is an

Edited by
CHRIS WHITE

album by Jack Jones for Polydor. "I consider Jones to be the foremost interpreter of modern song today, but his recent albums have had something lacking. He lost a lot of his identity while at RCA. The new album is interesting because we've included some of the best of the contemporary standards, and also a couple of disco tracks recorded with Walter Murphy, who did *A Fifth Of Beethoven*, in Los Angeles. Jack has revived *Wives And Lovers*, which was originally done in a three four beat, as a disco track."

Raconteur

Barnes will also be starting work soon on an album with Peter Sellers — last year he did a single for United Artists with the actor, under his film alias Inspector Clousseau. "Sellers suggested that we make an album together, and UA's managing director, Cliff Busby, was very keen on the idea so we start work shortly. Peter Sellers is great to work with because he is a raconteur of the first order."

Another future project is an album for Phonogram by Lonnie Donegan. "I can't say much at this stage other than that it will be an out-of-the-ordinary album," Barnes promises.



PRODUCER KEN Barnes (left) and musical director Pete Moore worked with Bing Crosby on the last few albums he made before he died, and have now been responsible for Bing Crosby's *Songs Of A Lifetime*, a double-album set which features 1940s' recordings of Crosby featuring orchestral backings made earlier this year.

Variety - Sept. 26, 1979

Harry Crosby will have lead in Georgetown Productions, feature, "Friday The 13th," which began lensing last week on location in west New Jersey. Sean Cunningham produces and directs from an original screenplay by Victor Miller. Pic marks film debut for son of late singer Bing Crosby.

Old Groaner's gift delights British fan

THE song is over but the melodies and the memories linger on. This week we look at more pop world greats whose popularity lives on after their

deaths. Tragedy cut short the lives of Bing Crosby and rock stars Jimi Hendrix, Janis Joplin and Marc Bolan. But for their fans they will never die . . .

Special report by
ELLEN PETRIE
RETIRED, civil servant Nick Carter was a lifelong fan of Bing Crosby.

Twice he wrote to the star and received personal replies.

Once Nick sent an Elizabethan parchment relating to his 16th century cottage in Westgate Grove, Canterbury.

Bing wrote back to say how pleased he was with the gift. It had caused great interest in his American home.

After Bing's death on October 14, 1977 — Nick's birthday — a memento was delivered to Nick. It was one of the briar pipes that had become Bing's trademark.

Precious

Bing's valet, Alan Fisher, back in Britain after 17 years in America, sent him the gift.

"I've no idea why he should have chosen me from all those millions of Crosby fans," said Nick, "unless it had something to do with Bing's interest in the parchment. I'm told that it now hangs in his son Nathaniel's bedroom."

"I'm a pipe smoker myself but I shall never use Bing's pipe. It's too precious. It has pride of place in my own pipe collection."

Bing Crosby seemed

NICK'S PIPE DREAM COMES TRUE



BING'S BRIAR: Nick won't smoke it

immortal. He made his first record in 1926 and was still touring and singing days before his death at the age of 74.

The Brighton concert hall where he made his last appearance has erected a commemorative plaque. And on a recent tour of Britain, Bob Hope unveiled a plaque dedicated to Bing

at the London Palladium. As well as his millions of record sales Bing won the admiration and adoration of audiences through the world-famous "Road To . . ." films in which he starred with Hope.

In his long and illustrious career, Bing released so many records that many Crosby admirers confine their

collection to specific periods — like music of the 'Fifties.

Bing was affectionately referred to as The Old Groaner.

Shortly before his death Bing talked of his fans saying: "I think the British like me not so much for what I do but for just being a plain,

ordinary guy." On his last trip to Britain, Bing was looking for a house to buy so that he could spend more time here and pursue his favourite pastime, golf, in his beloved Scotland.

Tradition

It was on a Spanish golf course that he died and his body was returned to America for burial in the hills overlooking Hollywood.

His wife, Kathryn, and his three children, Nathaniel, 18, Mary Frances, 20, and Harry, 21, continued the tradition of his Christmas television show.

But Kathryn refused to sing White Christmas. "I would have broken down and cried," she said.

● For the fans: International Crosby Circle, c/o Leslie Gaylor, 114 Medina Ave., Newport, Isle of Wight.

Bing's in swing

TYNESIDE members of the late Bing Crosby's photo club are holding a tribute to the "Old Groaner" to mark his 76th birthday.

The president of the club, Mr. Frank Murphy, said the event was nearly sold out and he expected the remaining tickets to be

snapped up.

The tribute is being held in the Red House, Quay-side, Newcastle, on May 5. Bing's fans will be able to see their hero in films like Pennies from Heaven, High Society and other favourites.

They can also listen to his greatest hits, which sold over 300,000,000

records for him.

The rush for tickets has confirmed Bing's popularity in the North-East.

Mr. Murphy said: "I think it is a real tribute to Bing to see the number of new fans that turn up every year. Bing is as popular today as he ever was before his death in October 1977."

Honour Bing's memory — fan



Fareham's Ernie Wassell is dreaming . . . not of a White Christmas, but of special recognition for the man who sang about it.

He wants a posthumous honour for crooner Bing Crosby, who died two years ago.

"Bing did marvellous work for charity, and to undertake the tours he did in 1976 and 1977, when he was far from well, showed what courage he had," says Mr. Wassell, a devoted fan of the Old Groaner for 41 years.

His bid to put Bing's name on an honours list has led to an exchange of correspondence with Buckingham Palace and 10, Downing Street.

PRIME MINISTER

"I wrote to the Queen suggesting she should give Bing some sort of award, perhaps a medal, but her Private Secretary replied saying my letter had gone to the Prime Minister — then Mr. Callaghan — who is responsible for drawing up honours lists.

"Someone from his office wrote to tell me they couldn't do anything because posthumous awards were only made in cases of gallantry," explained Mr. Wassell, who lives

at Widley Close, Fort Fareham Road.

So now, he is putting on some transatlantic pressure, with a letter to U.S. President Jimmy Carter.

"I haven't heard from him yet, but I do realize he has one or two other little problems to bother about. But, I shall be writing again."

Bachelor Mr. Wassell (54) has a collection of Crosby records which he treasures, and letters from the singer. His prize possessions, however, are two photographs — one autographed portrait which Bing sent him when he came out of hospital in 1973, and another snapshot of him with the singer at Sunningdale Golf Course in 1976.

"That was the only time I met him. I went to Sunningdale with some friends, and watched him playing golf for five hours. He was too tired to talk to me much, but he did shake my hand."

Mr. Wassell is a keen member of the Southern Bing Crosby Tribute Club, which meets once a month to watch old Crosby films and hear records. The club is growing fast, more than 70 members, including some teenagers.

Not to slight our Australian friends, some of whom may be attending the second annual Bing Crosby Historical Society meeting in Iacoma in May, 1980— plans are being formulated— let me just mention that it would be well worth your while to join the Victorian Bing Crosby Society. Although regional in nature, their very attractive, professional newsletter contains much of interest for a Crosby collector. Issue No. 10 (20 pages) is the first produced in offset print, and the publication has a new name: The Crosby Voice. For information, contact president, Bob Macchiss, 10 Devon St., Caulfield, Victoria 3161 Australia. Congratulations to Bob on the excellent new look and name of the newsletter.

A VIEW FROM THE SOUTH: THE ROAD TO TACOMA AND SPOKANE (GONZAGA)

BY Herb Bootman

Have you ever taken a complicated trip and had almost everything go right? Well, I did in spite of a few tense moments on the road to Tacoma and Spokane. The event in Tacoma has to go down as one of the most significant in the annals of Crosbyana in the USA, and the pilgrimage to Spokane was most timely and poignant.

How to distill and yet convey--ah, that's the problem. Well, let's try. For the record, the main event in Tacoma took place on May 5, and in Spokane on May 9, 1979.

It's hard to rush past the glad recognition of old comrades and the excitement of meeting new friends that took place at the Doric Motor Inn Friday night, May 4, in Tacoma. Up in a certain crowded room before dinner there were quietly boisterous ricochets being primed by liberal swigs of Japanese Scotch whiskey. Hate to point a finger but certain well-known biggies are vaguely recalled as sort of floating by--Bill Osborn (the T-town Specialiste), the Ted (Grey Eagle) Kaspers, the Vern Taylors (finally met charming Mollie), the Larry Kiner (less laconic than usual), Priscilla Koernig (our ever earnest Vice Prez), Larry Gunn (the sheriff of Baja Menlo Park), the self-effacing mystery man--Ken Twiss (more about him later), George Ulrich (a man with a future), Carmel Gallegos (the Honolulu wraith), Kevin Anderson (the loyal Irish bombast and translator), the Hobie Wilsons (he plowed me under with one-liners, but it's she and me for the Junior Prom), the Les Wilsons (gracious folk of Pleasanton), and a number of friendly faces that sort of trail off..... The absence of two stalwarts was acutely noted--Pat Sullivan and Al Sutton.

The Tacoma bash was nominally a joint gathering of the Bing Crosby Historical Society and Club Crosby, but let credit fall where it is due. It was Ken Twiss, Vern Taylor, Arleigh Jones and a hardworking crew who were the moving forces on this affair and made it click all the way down to the nitty details. It just couldn't have been better.

Pardon while I skim the initial happenings because it reflects the thought and care our hosts put into this conclave. On Friday night, before the big day and after that blurry dinner at the Doric, we repaired to a delightful little movie theater at the Occupational Skills Center (for disadvantaged children) and watched showings of several Mack Sennett shorts (courtesy Al Sutton) and a flawless copy of "We're Not Dressing." There were refreshments featuring a special Crosby cake. It was the ideal chance to become acquainted with our Washington brethren. I hope we Californians can have a chance to return the hospitality.

The momentous day arrived. At this point let me stress the double coup that Ken Twiss pulled off by attracting two men who loom large in Crosbyana. They addressed in a most generous and easygoing manner a gathering of about 120 attendees from across the nation. First, Al Rinker of North Hollywood (accompanied by his devoted and winsome wife), who brought focus on a number of sidelights of his life with Bing from childhood to the Cocoanut Grove, bouncy and sharp as a tack. Next, a man whose importance is hard to overstate in Crosbyana: John Salisbury of Radio KXL Portland, Oregon--biographer, documentarian, personal friend and lexicographer of our hero. It will be some time before we fully realize how indebted we are to him for the two monumental radio series on KXL.

Our hobby has been enriched by "The Crosby Years" and "Fifty Fabulous Years", also that unforgettable colloquy between him and Ken Barnes in London the day after Bing died. John carried the ball ably on both afternoon and evening sessions. He was the core of the affair. He presented an interesting cassette interview with Donald O'Connor, an invitee sending regrets. There were greetings from others regretting, including Phil Harris and Kathryn Crosby.

Getting back to Al Rinker, who fielded questions from the audience very well--it was fascinating how clearly he recalled the very first recording

session ("I've Got the Girl" w/Don Clark and Orchestra). Bing had been repeatedly questioned on this and his memory was always fuzzy. After almost two hours of post-banquet chitchat, the program moved on to a beautiful showing of "Going Hollywood". The program said 11:00 PM finis, but it was really 1:00 AM. I don't know when I'll see these wonderful people again, but I won't forget them.

During afternoon and evening sessions Larry Kiner offered Spokane Vol. 16 "Bing's Music Hall Highlights". Also available through Ken Twiss and company was a special limited pressing EP from the tape archives of Bill Osborn, "The Lament of Homer Tracy", Bing Crosby and Fred Allen, "Iowa", "Blame It On My Youth", "How Ya Gonna Keep 'Em Down On the Farm?" The latter may be tough to come by.

The good men of our great Pacific Northwest who put this affair together did a beautiful job. A number of them worked long and hard--I'll mention just four. First, Ken Twiss, the quiet mystery man--don't say much but he sure do work. Yes, he's for real. Vern Taylor, who commuted repeatedly from Portland to Tacoma to help set this up. For years he has been special advisor to and collaborator with John Salisbury of KXL on those memorable tapes. He's earned a spot. Next, that reprobate Seattleite, Bill Osborn, our MC with the wide smile and galaxy of punch lines specializing in double entendre. When he and I meet we always bring out the worst in each other, and that's good. We scar each other up, but it's fun. Next, another native of Seattle, George Ulrich. If we can recruit a few more young men like this one our future will be bright. Devoted to Crosbyana, in his mid 20's, an expert projectionist, handsome, personable. I'd like to introduce him to my daughter in Los Angeles.

Digression for Venuti. Tucked away in this festival of Crosby films was one which at first didn't seem to fit, but I tell thee, it did. It was one of the most unusual and welcome short subjects I've ever seen. The subject was Joe Venuti. Joe had lived in Seattle the past 25 years and was a good friend of our own Bill Osborn. In fact, I had the standing offer of an introduction to Joe on my next trip up from San Diego. Well, now it's too late, and I'm left with lingering regrets. But seeing this casual little half hour flick was indeed a visit with an old friend near the end of his days. Simple theme--Joe is seen alone preparing a cup of coffee in his kitchen. Then he strolls into his living room, plunks into an easy chair, lights a cigarette, tilts his head back, and the scene dissolves into a series of sequences of the most laid back hot fiddling there ever was. This assertion includes Stephane Grappelly, Eddie South or anyone else you could mention--no one can touch him. The scenes flow by out of the past. There might be just a guitar at his elbow, or just a piano, or two acres of ensemble behind him. It makes no difference--he soars above it all, creating incredible patterns, sometimes drawing a gutty growl out of that box. The camera brings us back to the present and he still sits reflecting in his chair with cigarette glowing. Soon he snuffs it, gets up, crosses the room, picks up the Guarneri and eases back into the chair. His voice is never heard, although we know he was most articulate. He starts softly and slowly, but soon he is into it, spirited and lyrical as ever, all alone in that cluttered room. What a way to remember him. What a diminished world, the loss of Bing, Mercer and Venuti in such a short interval.

The Road to Spokane. I look back and marvel at the beauty and exquisite timing of that morning and part afternoon of May 9 spent in the Crosby Library of Gonzaga University. Two top curators, Jesuit Padres C. Carroll and A. Dussault, couldn't have been more gracious and obliging. These vigorous, alert men, in or nearing the eighth decade of life, gave their undivided attention.

As US Universities go Gonzaga isn't big, student body 3000. It was conceived in the 1890's and has some handsome, well-spaced buildings. The Crosby Library was built in 1957 but looks newer, it sits behind the front row of older buildings and is prominently marked. Nothing flashy, it is an honest-to-goodness functioning college library, full of earnest students cramming for exam week. On an alternately sunny-rainy day I noted some barefoot students toiling away in the august reading rooms.

I was led upstairs and turned loose in the normally locked Crosby Room. It is roughly 70' x 30' with one 70' side facing north and completely glassed. A huge conference table dominates the center and the walls are lined with gold

records, trophies, awards, tributes, certificates, a gallery of photos in panel rack arrangement, locked cabinets of memorabilia, etc. Mention was made of cabinets full of Bing artifacts in other parts of the building. I could be there yet but I grew uneasy, taking the time of these important men.

After providing a sumptuous lunch in the University's faculty cafeteria, they had yet another happy surprise in store. Father Dussault drove us into downtown Spokane and led us to an upstairs artist's studio. There, along with the proud sculptress, stood Bing--bigger than life. I mean exactly that. I would have guessed the clay sculpture to be almost double size, but she assured me it was $1\frac{1}{2}$ times life. It was eerie--even the eyes were Bing, all in grey clay. There stood Bing, right foot up on a rest and golf bag down beside him. This is not the miniature now on sale for \$1200. This is a brand new model, taking over 8 months to complete, commissioned by Gonzaga. Earlier that day it had been photographed for the first time for publication. For that reason I was not permitted to take my own photograph. My understanding is that the statue will be skilfully sawed into five pieces, shipped east, reassembled, have a wax mold made, and finally cast into an heroic bronze figure. This statue will stand in front of the library, left of the entrance in a designated spot. Gonzaga is not reticent about encouraging interest in Bing's roots. A lot is happening now. Write.

Lastly, the Crosby home where Bing spent his years before going south to conquer. Incredibly, it is only one block from the campus. Father Dussault told me that Bing spent 17 years at Gonzaga (elementary, high, college). He should know; he was born the same year as Bing and was a classmate. The house itself is a solid well-kept, good-looking frame; hard to believe it dates from the beginning of this century. As to ownership, it is privately owned but negotiations are at a delicate state for its purchase by Gonzaga. So, for the moment, the less said the better, save to murmur a fervent hope that all goes well. I must tell you of a brief incident which gave me a chuckle. As I stood photographing the Crosby home on Sharpe Street an attractive coed of Gonzaga paused and asked, "Why are you taking a picture of that house? I've seen other older folks photographing it." I gently informed her that Bing Crosby had lived there for a number of years early in this century. "Oh, is that right? I must tell my friends. I was in a folk dance group and appeared on the same program with him three years ago at Laguna Honda in San Francisco." Somebody better get that girl oriented. Incidentally, I took a number of good color photos throughout the trip, as well as in the Crosby Room at Gonzaga. I could offer a selection of 4 to 10 color prints at 14¢ each plus postage to those interested.

Postscript musings. On our motor approach to Tacoma from the south we went through the Tumwater-Olympia area and there, sure enough, a few blocks from the Olympia Brewery was the enshrined "Crosby House", a lovely old home owned by Bing's paternal grandfather Nathaniel back in the 1870's. A bronze plaque designates it as a "Registered State Historical Place" which was acquired and is maintained by the State of Washington. As previously mentioned, Bing's long-term home in Spokane is being negotiated for by Gonzaga. Which brings us around to Tacoma. In the 1890's through the turn of the century, Bing's father was a restless man. He occupied at least four different homes in a limited area. Everett born here, Ted born there, etc. Bing's birthplace is an ordinary, well-kept structure occupied by the owners across the street from St. Patrick's church.

The goal of BCHS in acquiring this house is lofty. However, one wonders what chance an accumulation of small private donations has in a bounding real estate market. Time can only work against us. Of course, Ken Twiss realizes

this and that the principal thrust of effort must be directed at involving state or local agencies (as at Tumwater), even the Catholic Church.

Being a Southern Californian I am accustomed to lush abundance of flowers, but Washington in Spring is overwhelming with multicolored profusion of rhododendrons, azaleas and unidentified flowering trees. Don't just take my word, try it.

* * * * *

AN OPEN LETTER BY BOB PASCH

I never had the privilege of meeting Bing Crosby, but somehow I think I know him very well. That is the way I think his many fans feel also.

His music and many other talents have always been a very important part of my life, since I was in the army and heard him over the Armed Forces Radio Network in Korea in 1961.

When the news was flashed that Bing had passed away, it was a very sad day for me. Someway I wanted to help, but like so many there was only a deep lost feeling.

In the weeks and months that followed I listened to his music and knew in my heart that his music must never die, and we all know of course it never will.

On October 14, 1978, one year after Bing's passing, I did a tribute to Bing at my aunt's convalescent home for the elderly people there. The program was well received and since then I have sung his songs in other rest homes and senior citizen groups throughout the Lansing, Michigan area. I have found that these people still remember Bing with deep affection. I have been accused of sounding a little like Bing, so in my appearances I dress up like him. Enclosed are two photos. (Editor's note: Bob does indeed resemble Bing, and I hope sometime he will send a sample of his song styling on tape)

Everyone who goes Bing's way, I think, is doing something in their own way to promote his memory. I have received much joy and happiness in seeing the smiling and happy faces of these people when hearing the songs of Bing.

Little did I know that when I joined the Bing Crosby Fan Club in 1978 that I would attend the first annual Bing Crosby Historical Society meeting. I learned a lot and met many fine people. All the persons connected with the Society are doing an excellent job and should be congratulated for their efforts and foresight. I especially want to thank Bill Osborn the master of ceremonies for his hospitality while I was attending the Society meeting.

While in Seattle I ran across a publication from Tacoma called the "City of Destiny" dated 1939. Bing's picture appeared on the cover and there was a fine article on his early career also. (Editor's note: A copy of this rare item follows Bob's letter. As I did not have the original, I decided to take a chance on the xerox copy printing adequately) I also found a piece of sheet music of "Where the Blue of the Night" with Bing's picture on the front dated 1932. Both items are treasures I will always be thankful for.

While at the Society meeting, I had the honor and privilege of meeting Al Rinker and he did a splendid job. Bing Crosby has been a part of my past and will continue to be a part of my future. Time will definitely establish Bing's place at the head of the list for popular singers: something that we who follow Bing's way already know.

(Editor's note: Bob would like to hear from members. His address is 114 Lancaster Lane, Lansing, Michigan 48906)

CITY *of* DESTINY



Bing Crosby
AUTUMN 1939
★ Price 35c

See Story on Page 10

Bing

Each of seven ancient cities claimed the minstrel, Homer, as her native son, and now and then a resident of any one of four Washington cities glibly remarks, "Bing Crosby was born in my town, you know!" However, though the truth concerning the birthplace of the Crecian bard may be lost in antiquity, the fact that America's favorite minstrel, Bing Crosby, was born in Tacoma is unanimously vouchsafed by his parents and brothers. The following article was compiled from the recent book, BING, and from letters written by **Larry Crosby** to **THE EDITORS OF CITY OF DESTINY**.

☆ ☆ ☆

My father and mother, Harry and Kate Crosby, grew up, met and were married in Tacoma. Dad was employed in the County Courthouse there and mother sang in the choir of St. Leo's Church. She was a very pretty girl, too, dad says, and admits that if she had not married him she might have had a chance to act on the stage or become a professional singer. But she chose dad, the debonair, carefree young guitar-player of her particular set, and though she never ceased to sing or hope for singers among her seven children, she has never expressed regret that she missed a career.

There were three boys in the family—all born in Tacoma—when Harry came along. He wasn't called Bing until a good many years later, when, becoming addicted to a certain popular newspaper feature called the Bingville Bugle, the neighborhood kids nick-named him Bingo from Bingville. In time this appellation became Bing, for short, but mother always called him Harry.

However, he is Bing to so many that I'll oblige with the well-known title and go right on to say that Bing was born on May 2, 1905, at 1112 North "J" Street in Tacoma. Dr. William McNerthney officiated, and though Junior was the fourth son of our line, everyone was just as excited and happy over his advent as if he had been the first—even I, Larry.

As for me, the important firstborn, the arrival of a new little baby brother laid many irksome responsibilities upon my shoulders. I was, unhappily, ten years old, and considered mature enough to assist with the housework, and many a fine baseball and marble game I missed while breaking dishes or sweeping the dust under the davenport. Later, during summer vacation, I

was most unwisely entrusted with the wheeling of Bing's perambulator, and in a fit of dreaming about a picnic at Pt. Defiance and an orgy of clam-digging and "poggie" fishing, I let go the vehicle's handle and dumped the buggy, Bing and all, down a flight of steep steps that led from our house to the street. Dr. McNerthney was called and pronounced the baby unharmed (though need I say I was?)—but the howls and violent yells he gave vent to through sheer terror may have been the original cause of the "gravel" in his throat today.

Mother was always looking for talent in her children and when she discovered it encouraged it. In fact, mother and dad devoted their lives to our welfare and education and did not neglect a step to make us sound of mind and body, to urge us to success. Our homelife in Tacoma and later in Spokane where we went to live when Bing was nearly six years old, though simple and plain, was always happy and permeated with the spirit of a woman of faith and understanding. Looking back on our endeavors as kids, at Gonzaga as students and in sports, our odd jobs as newsboys, mail clerks, loggers, janitors, farmhands, the service two of us gave during the war as soldiers, I can truthfully say that due to the wholesome home our parents gave us and their indomitable belief in us we never considered ourselves without Destiny or felt the doors of opportunity were closed to us.

Bing, always mother's favorite, was a trifle lively, she admitted; but that was because he took such an interest in things and was so full of fun, always in a good humor and ready to laugh. His joviality, his flair for music, his constant enjoyment of singing, his devoted consideration of her endeared him to her and she minimized his pranks and was inclined to overlook his chief failing: an aversion to manual tasks not to his liking. Somewhat to her regret his interest did not lean toward classical music. He liked ballads because they made him feel the common emotions of joy, sorrow and longing. His law classes at Gonzaga were apt to be interrupted while he tapped out a rhythm for the Wabash Blues on his desk, and though he was well on the way toward the goal he had thought he wanted to reach—the lawyer's career—when he decided that music and singing were his real forte, mother was the first to appreciate the importance of his decision and to encourage him to do his best as an entertainer.

Bing got his first lucky break when in the late summer near the beginning of his second year



Even at the age of five Bing had all the gals crazy about him.

in college he and his friend, Al Rinker, packed their clothes — and some they had borrowed from elder brothers — Bing's drums and golf clubs in an old flivver and started for Los Angeles to make good with their uniquely-styled music and songs. In Seattle Vic Meyers gave them some good advice which netted them nothing in the line of immediate cash; but in Tacoma, Bing's native city, there was genuine appreciation for two smart lads with a fresh new act. The operator of a picture show gave them a try-out and then offered them thirty dollars for their act for a week! They appeared on the stage three times a day and received such enthusiastic applause that the theatre owner approached them with an offer of forty dollars a week for two more weeks. Al was all for staying, arguing that such appreciation and an offer of hard cash were not to be sniffed at by two itinerant minstrels; but Bing had learned something. If they could make good in the old home-town, interest people and gain applause so readily there — they had something. That something should be taken to Los Angeles where entertainment outlets were plentiful.

So with what was left of the cash earned in Tacoma, Bing Crosby and his friend Al, went on their way to Los Angeles and many adventures. There brother Everett took them under his wing and always with the faith and letters of mother to uphold him, the merry lad sang his way to the Destiny we have all been happy to share and enjoy.



KATE CROSBY

Pen and ink sketch from a photograph
By Augustine Haugland

* * * * *

From the April 1979 issue of the "Crosby News and Notes," a newsletter published by the Crosby Library: "The Library's Crosbyana Collection has been notably enriched by the addition of five new gold records. The five record set was issued by Astor Records to commemorate Australian sales of the long-playing album "A Musical Autobiography of Bing Crosby." The tribute was presented to the Crosby family earlier this year, and was subsequently donated to Crosby Library by Mrs. Kathryn Crosby. A number of additional Bing Crosby items have been received from Mr. Phil Harris of Beverly Hills, Ca. Mr. Harris' latest gift, in memory of his long-time friend Bing Crosby, includes additional volumes of the original scripts of the Jack Benny radio show plus various personal mementos received from Bing through the years. A fine oil painting by the California artist Anton Jovick has been donated to Crosby Library by Mr. Thomas Jovick of Daly City, Ca., and other members of the Jovick family. The portrait was completed in 1972, and has been in the possession of the Crosby family for a number of years." (Editor's note: This newsletter is sent to all members of the Crosby Library Associates. "Bingang" hopes to do a special feature on the library in the Spring issue when they unveil their memorial statue to Bing)

* * * * *

Tribute to a man who

by DON DUNCAN
Times staff reporter



BING CROSBY
New historical society

The girls didn't shriek or moan when he grabbed a microphone. Not the way they did for Sinatra, Presley or The Beatles.

Nobody ever said he was competition in the looks department for Gable, Grant or Hudson.

But they never wrote a popular song he couldn't sing, and the radio deejays couldn't handle Christmas without him.

Two years after his death in Spain, Bing Crosby inspires none of the frenzied cultism associated with the passing of young rock singers or Hollywood stars in their prime.

After all, he was 74.

But there are several clubs and societies, here and abroad, to honor the memory of the man whose copper-hued tones introduced crooning to America, whose erudite vocabulary and casual, pipe-puffing manner made him nice to have around — in films, on radio, on records or swatting a golf ball, his other love besides singing.

The Bing Crosby Historical Society, founded earlier this year in Crosby's birthplace, Tacoma, has acquired office space on the fourth floor of Tacoma's Old City Hall.

A BRONZE plaque has been placed on the two-story frame house, 1112 N. J St., in which Harry Lillis Crosby uttered his first cries.

Ken Twiss, a retired restaurant chef, is the prime mover behind the society and its first president.

The society's office has photographs of Bing with Frank Sinatra, Phil Harris, Bob Hope, Perry Como, Sean Connery and studio stagehands.

It has albums of some of the 4,000 songs that Bing recorded. Twiss gave the Tacoma Public Library "almost a complete collection" of Crosby's 78 r.p.m. recordings in 1953. Disk jockeys frequently borrow them.

Among the names on the historical society's freshly minted letterhead is Vera Lynn, whose singing in World War II kept up the spirits of the British just as Bing's singing did for the United States.

There are framed letters from Buckingham Palace (the Queen saw Bing at the Palladium) and from Kathryn Crosby, wife of the late singer. Mrs. Crosby wrote:

"I don't believe I've ever been in Tacoma, but Bing spoke about it so fondly. Now he'll be coming home in a very real sense."

The society's first banquet, earlier this year, attracted about 100 guests, many coming from other states, to view old Crosby movies and sing along with Al Rinker, a member of the original Rhythm Boys group that started Crosby's show-business career.

Twiss is "almost certain" that Donald O'Connor will make an appearance at the second banquet, next May, which will be preceded by an all-day Crosby film festival.

There also are plans to bring in tour

was nice to have around

groups from Europe to take part in the commemorative and then to see America.

"We're even thinking about a golf tournament in Bing's name," Twiss said. "But we haven't nailed anything down yet."

Twiss turned up the volume on the tape playing off in a corner.

"Yes sir, that's my baby..." Unmistakably Bing, in his swinging singing voice.

A BOOK OF Crosby movies was on a table. The "Road" pictures with Hope and Dorothy Lamour; "High Society," with Louie Armstrong, Sinatra and Grace Kelly; "Going My Way," his Academy Award winner, with Barry Fitzgerald.

Bing with Mary Martin, Carole Lombard, Joan Bennett, Fred Astaire, Dean Martin.

"Every time it rains it rains pennies from heaven..."

"There were six road pictures," Twiss said. "Road to Singapore, Zanzibar, Morocco, Utopia, Bali and Hong Kong."

Crosby buffs are trivia experts, too.

"My favorite Bing recording is 'Just One Word of Consolation,'" Twiss said. "It's the first record I ever bought. A beautiful ballad, really, but it sold only a few thousand copies."

"Don't blame me..." Bing was off on another song.

"They're going to dedicate a statue of Bing at Gonzaga University next year," Twiss said. He showed a photograph of the statue — Crosby, smoking a pipe, in a casual pose.

The record jackets hinted at Crosby's endurance and the many band leaders and

singers who accompanied him.

Paul Whiteman, Victor Young, Lennie Hayton, Jimmie Grier, John Scott Trotter, Bob Crosby, Rosemary Clooney, the Andrews Sisters, the Boswell Sisters, Mary Martin, Armstrong.

"It must have been moonglow..."

"One of his best," Twiss said. "The next one is a Cole Porter song."

"You're the tops... you're the Mona Lisa..."

"They don't write lyrics that good anymore," Twiss said. He got no argument.

"OUR SOCIETY isn't in competition with any of the others," Twiss said. "We complement each other."

The others:

The Bing Crosby Pictorial Society, devoted to photographs, and the International Crosby Association, both in England; the Bing Crosby Victorian Society, Melbourne, Australia, and Club Crosby, in San Mateo, Calif. The latter puts out a magazine of Crosbyana four times a year.

Twiss recently acquired about 50 hours of taped Crosby interviews. He hasn't had time to listen to all of them. Getting the office opened took time. Having the telephone company mistakenly assign the Milwaukee Road telephone number was a bit of a bother.

"Nice work if you can get it..."

Bing was in good voice. Twiss never raised his.

The society's office is a sedate tribute to a man who sounded in real life the way you always thought you sounded in the shower.

Monday, August 6, 1979

The Seattle Times **here**

Bing Crosby Historical Society

P.O. Box 8013, Tacoma, Wash. 98408

For those of you unable to attend the May 1979 meeting, the following momentos may be obtained by mail:

Photo Sets: Photos taken at the Tribute include pictures of speakers and guests.

Set of 10 8x10 \$12.50 domestic \$13.50 foreign

Set of 10 snapshot size - \$2.50 domestic \$3.00 foreign (includes postage) -

See Page 23 for more souvenirs

Cathie and I began to prepare for the trip to Washington the moment we first heard of the Tribute to Bing concept.

About twenty-five years ago I spent some nineteen months in that lovely state but at that time I came no where near the fun my wife and I enjoyed during the two days we spent at the Crosby Clambake. I must say that my previous time was spent in the army, but that's no reflection on the Crosby tribute.

We arrived courtesy of Western Airlines Turbulance Flight #544, late Friday evening and immediately began our thrill of being in Crosby country by learning that our luggage would not be available for some seventy-five minutes. Deciding to use this time picking up our rental car, we immediately met resistance from a brand new employee obviously hired fifteen minutes before we arrived at her counter. She seemed to feel that cash was not sufficient, that we needed several credit cards. Finally I showed her my Club Crosby card which she accepted with a beautiful smile. We picked up our luggage without any problems since it was the only luggage left on the revolving platform. At this point we got into our car and headed for Fife and Motel Six.

Arriving at the motel I pressed the night button and a very sleepy lady answered. I announced that our name was Wilson and we were with the Gunn party. Immediately fatigue left her! She rang a bell and uniformed attendants came tumbling from various directions, buttoning clothes, putting on shoes, pulling on pants, etc. We were ushered inside while our luggage was taken to our room, our car was washed, polished, refueled and parked. We were seated and while waiting a light snack was served, my coat pressed, shoes shined and my wife given a manicure. After registering we were escorted to our room (we refused a suite) by the entire staff who sang a medley of Crosby tunes. We passed the pool which was heated upon our arrival and were invited to take a dip but we decided to save our dips for the dance floor. Saying a tearful goodnight to all assembled and blowing kisses, we reluctantly retired.

Upon arising the next morning to a beautiful rainy day, I discovered a note attached to our outer door knob. It had been torn from a pantyhose package. I surmised that some excited maid had left a note for me but it was addressed to my wife and myself. It turned out to be a note from Priscilla Koernig to join her and Larry Gunn as well as Bert Hootman* for breakfast. Evelyn and Les Wilson joined our merry band. After a delightful breakfast which was somewhat darkened when Priscilla forgot to order wholewheat toast, the two Wilson couples went to downtown Fife and shopped for postcards, film, etc. Evelyn Wilson wanted to buy a dogwood tree but her husband persuaded her it wouldn't fit into the luggage, since it was already filled with the rhododendrom field she had purchased.

We soon headed for Tacoma and the Tribute to Bing. After parking the car, the four Wilsons went into the meeting hall of Aquinas Academy where our tickets were examined and we met Mr. Ken Twiss as well as getting our hands crushed by the enthusiastic greeting of Bill Osborn. My wife got reacquainted with an old (accent on the old) love, Kevin Anderson and his son Gil Hingst. Well, as you can see by the program, beautifully put together by George Ulrich, which I'm sure is reproduced elsewhere in the journal, (the program, not George. To borrow a phrase from Bill Osborn "more about George later.") there was much activity from 1:00 P.M. to 4:30 P.M. Larry Kiner had the sixteenth record of his fine series of

*from ROAD TO BALI

Crosby radio material for sale and as an added treat, Bill Osborn, who fortunately is not always found face down on the sidewalk, had produced a great tribute record consisting of rare Crosby songs.

Another treat for my Cathie and me was renewing our friendship with Ted Kasper and his lovely wife Ya'll*. Two very friendly, warm people. It's a tribute to Bing having fans like these two.

At the conclusion of the planned program, Al Rinker arrived in a surprise visit and no doubt to count the house, and to welcome everyone and remark that he would be answering questions about Ken Twiss, Bill Osborn, John Salisbury and Bert Hootman.** Before the meeting recessed Bill Osborn (the Tequila Kid) gave directions to Bing's house, which as it happened, was within walking distance of Aquinas Academy. Just three or four blocks up the hill to J Street. The four Wilsons decided, since we had nothing to do until the tribute resumed at 6:30 P.M. to visit Bing's birthplace. As we began to climb the hill, a light rain began to fall. On the second block of the hill I began to fall. Later we discovered this area is known as the Mount Everest of Tacoma. Laurel and Hardy had less problems getting the piano up the hill than we did reaching our destination and with the same results, we could have driven up!

I'm sure we four had the same feelings as we viewed Bing's house, the church in which he was baptised, the neighborhood and the view of Puget Sound. The journey up the hill, the body soaking downpour of rain, our thoughts of putting Bill Osborn permanently on his face on the nearest sidewalk, were forgotten. It was a feeling as though being at the birthplace of a parent and imagining how the surroundings were at that time.

Les Wilson and I being gentlemen and afraid of our wives, hiked down the hill, got the car, retrieved our spouses and returned to Fife. We freshened up, changed our wet clothes and returned to Aquinas Academy and the banquet.

A local trio, the Magnetics, were playing Crosby tunes as we arrived and sat down to dine. Evelyn and Les sat next to us and the Dad-Lad team of Kevin Anderson and Gil Yingst across from us, Eleanor Kasper was seated up the table from us. That was quite a group, lots of brogue, twang and laughs.

Finally at 8:00 P.M. the seriousness stopped and the fun began. Many speakers including our Vice-President, Priscilla Koernig, introduced each other and told us why we were there. A local priest, obviously a Sinatra fan, gave the invocation, then promptly fell asleep. Bill Osborn who acted as toastmaster, told several jokes during which the rest of us fell asleep.

Special guest Al Rinker had all of us awake and even singing as he played and led us in belting out several Crosby songs. He also reminisced about his association with Bing and answered many questions. I'm sure this will be covered fully elsewhere in the journal.

I had brought an 8 X 10 picture of the Rhythm Boys in the hopes that Mr. Rinker would autograph it. At the conclusion of his part of the program I got in the rapidly forming line and when my turn came he looked at the picture and incredulously exclaimed, "where did you get this? Look at the hair on that kid. I haven't seen this in fifty years!" He seemed to look for his wife but she was not close by. He borrowed my pen, asked my name and autographed it. Les Wilson took a picture of us standing together holding the picture in front of us. Larry Gunn asked another club member who the guy with Hobie was.

The evening continued with more Crosby films, then the four Wilsons returned to the motel and went to a nearby restaurant for hot chocolate.

*aka Eleanor

**Decca Record #28514

Evelyn Wilson, a very shy lady, told some humorous stories that would have kept the priest awake!

Returning to the motel very quietly as we did not wish our shoes shined, nails manicured or to be serenaded, we said goodbye to Evelyn and Les as they had an early flight. If we didn't say it then, thank you Mr. and Mrs. Wilson for being delightful companions.

Sunday morning, Priscilla, Larry and Herb Bootman*** made plans to visit with Bill Osborn and take a tour of Seattle and observe sidewalks Bill has known. Cathie, Priscilla and I first decided to visit Bing's home in Tacoma again and take some pictures. To say our journey was confusing would be an understatement. We saw the damn Space Needle about sixty-seven times from every angle and that's while we were still in Tacoma! Finally we got our pictures and went to Seattle. We joined Larry and Herb, found Bill and went on a very interesting trip through the area. Bill pointed out a building, now a garage, but once a restaurant where Bing and Al Rinker once played an engagement. Another interesting sight was in Bill's car, which was a bottle of tequila, which was distributed by Bing and Phil Harris.

We stopped at the Washington Plaza Hotel and picked up George Ulrich, a very pleasant young Crosbyite. We then split into two groups. George taking Larry, Priscilla and my wife. Herb and I going with Bill. We drove to a fine seafood restaurant and on the way there Herb began to examine the label of the tequila bottle from various angles. I did likewise as did Bill. It fascinated us so much that we took turns seeing who could balance it on our lips the longest. The contest ended in a three way tie. Agreement was firmly made that it is on the list of being one of the finest labels ever put in a bottle.

We had a good meal highlighted by a brief resume of Mr. Bootman's army career. Herb became a bit unhappy upon learning that the restaurant did not carry his favorite beverage, Rainer Ale. The messrs. Bootman and Osborn are a very humorous couple and enlivened a group such as ours. They are comparable to Adolph and Benito at their best.

Still another surprise awaited us following dinner as we all went to George Ulrich's home. He has constructed a mini-theatre in his home and we were treated to a viewing of ROAD TO MORROCCO. This was really a perfect ending to a great convention. The kindness of Bill and George and also Priscilla, who each morning provided us with coffee and tea, the fun of being with the Les Wilsons, the Ted Kaspers, Larry Gunn, Kevin Anderson and meeting Herb Bootman, Gil Yingst, the Vern Taylors and all the others who attended.

My wife and I were filled with a happy contented feeling as Larry Gunn dropped us at our rented car which was in a parking lot. The glow continues as I sit here writing even though we found our car had a dead battery and it was two hours before we acquired help. If only Herb had been there to pass time with stories of his army days!

***formerly known as Bert Hootman

(Editor's note: I was given permission to edit either article-- Bootman and Wilson--regarding the gathering in Tacoma, but I loved both of the pieces and couldn't do it. Needless to say, a lot of this is tongue-in-cheek but, if those mentioned want to take revenge, please contact Messrs. Bootman or Wilson. As I wasn't at the gathering, I treasure their contributions to this journal and trust their comments reflect the memory of a very FUN event. Hope to see all of you there in 1980)

There will be a SPECIAL AUCTION in the MARCH JOURNAL---"High Tor" will be amongst Crosby items auctioned.

Those members interested in sending for the Reader's Digest LP's on insert in this journal, please send order to attention of Mrs. Roberta Caggiano, Reader's Digest, Pleasantville, N.Y. 10570.

Kathryn Crosby: looking back but

EDITOR'S NOTE: Boston Globe columnist interviewed Kathryn Crosby while she was appearing in Boston.

By MARIAN CHRISTY

The charisma that Kathryn Crosby creates is, at first, a silent cache of black and white that bursts into Technicolor when she talks. Crosby, a wiry little woman of queenly posture and a petulant mouth that is frequently curved into a smile, is dressed in stark black punctuated by a tiny white collar. A silk flower, not jewels, sits on her collar. It is pure drama, widow's garb, a self-portrait that is sophisticated in a sober, even sad way.

Could it be that even now, 20 months since Bing Crosby died at age 73 of a massive heart attack on a Spanish golf course, Kathryn Crosby is still mourning? Now the color begins as Crosby, a pretty woman with a chiseled face and marble skin, answers, the pictures tumbling from her pink mouth in clear, primary colors. She is talking slowly, as an actress talks, so that you don't miss a word or an intonation.

"I've never liked being left alone," she is saying. "I had to face a terrible fact. Bing was not coming home anymore." The eyes lift slightly, but no tears spill because Crosby, who's also a trained nurse, is a disciplined, cool woman who can face reality without losing her poise. "And," she is saying, "I wasn't there to help. Suddenly Bing was dead . . . And I did nothing, nothing to save his life."



Kathryn Crosby

She stops and sips from a glass of orange juice. It is a prop, an acting trick to maintain composure. But Crosby is also indulging in some subtle selling. The

Crosbys' orange juice commercials are familiar to millions and, even now, she is more or less on stage.

Yet there is a sense of stark realism about her, a stance encouraged, if not fostered, by Bing, who had an uncanny way of bringing his wife down to earth. Kathryn Crosby, an ex-Texas beauty queen, was once voted rodeo queen for a Houston "Fat Stock Show."

not moping

Later, much later, when the Crosbys met Queen Elizabeth and Prince Philip, Bing introduced his wife, a woman with a finishing-school aura, as Miss Fat Stock.

In this interview at the Ritz-Carlton Hotel in Boston, she was to say that the Crosby children never understood that when "Bing teased me he was making love to me." But, now, jolted by a question about widowhood, she again is painting a bold picture of herself as a coddled woman.

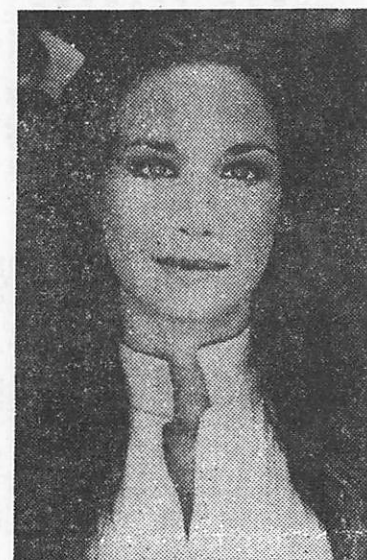
"I got a lot of petting," she says, "and I have survived." She smiles not only with her lips but with her eyes. "Nobody expected me to make sense . . . which was a good thing."

Then she talks at length about two things connected to Bing's death, things that seem to make a difference. She says that his death was swift and painless, that he was dead before he hit the ground. "He didn't even put his hands out to break the fall . . . there was a gash on his forehead."

And she says that she has redesigned her bedroom, that what is now the headboard of her bed was the headboard of the Crosby honeymoon bed. "It's a nesting place," she says, the voice trailing. Kathryn Crosby lives in Hillsborough, alone, the

three children "gone now," but she has visited the two Crosby estates in Mexico. "I went once," she says, "but it was painful. There were Bing's clothes, shoes, hats and pipes. And the golf clubs. . . ."

Yet she clings to shreds of memories.



Mary Frances Crosby is pictured at the time of the announcement of her engagement to Ed Lottimer.



Kathryn Crosby was escorted by her sons Nathaniel (left) and Harry to the opening of the San Francisco Opera in September, 1975. None of the children are now at home.

"I was the only one who knew certain things that Bing thought and did," she is saying about intimacies that are now a means of comfort. "It's nothing I can intellectualize," she says. "I remember," her eyes assuming a faraway look, "the first time Bing said: 'I never wanted any woman but you.'"

Kathryn Crosby, actress, is smiling broadly, shaking off the invisible mantle of gloom. "You can't sit back and lick your wounds. You can't watch your stitches heal."

Kathryn Crosby has known all kinds of disappointment. Once, in the same week, she was dropped by Columbia Pictures and a Texas newspaper syndicate canceled her Hollywood column. She had a television talk show in San Francisco and hoped for a network spot. It never happened. She fields questions about career barriers.

"In life," she says, "you make your own party." Later she says: "Either Dame Fortune smiles on you or she doesn't." Toward the end of the interview she says, "Not trying is one of the worst things that can happen to a person." What she says finally is both simple and profound: "The terrible thing about pinnacles is that everything is downhill after that."

Kathryn and Bing Crosby had three children — Harry, 20, Mary Frances, 19, Nathaniel, 17. It is Mary Frances, the only daughter, with whom she has seemingly clashed. Mary Frances lived with and later married Ed Lottimer, 27, a music publisher, and faced the ire of her mother, a staunch Roman Catholic who is clearly a traditionalist. There is no indirect way to question Kathryn Crosby about her relationship with Mary Frances. Is it good, bad, indifferent? A predictable flash of anger clouds Kathryn

Crosby's eyes, but she is a woman in control.

"Mary Frances," she is saying patiently, "is a most wonderful daughter . . . but she's a strong young lady . . . oh, she'll do just fine." The question won't go away. How does she feel about unmarried people living together? The anger now manifests itself in a blush. "The less I comment on this the better," she says. "I can't explain Mary Frances' position. And I don't want her to explain mine." Yet Kathryn Crosby, concerned mother, can't help generalizing her position, but she does it like a butterfly who flits but doesn't alight. "I believe," she says, "that any 18- or 19-year-old who has been given the opportunity to finish her education, should . . ." the voice trails.

Kathryn Crosby is no fool, she

is the consummate diplomat, a get-up-and-go type. She alone convinced Bob Hope to join her in an upcoming 1979 Christmas special in memory of Bing. "I telephoned him and he said, 'Honey, we've got to do it' . . ."

The so-called "Crosby interests" — Bing Crosby was a multimillionaire — have been dumped in her lap.

"I'm learning about leverage and equities," she says. "I'm learning that you never make a tax write-off and lose money." She smiles mischievously. "I always sign my own checks."

And Kathryn Crosby works. Why? There is no need. The word "need" locks her. And she interrupts a flow of questions. "Yes, I have a need," she protests, her tone of voice urgent. "Working is like Christmas," she says. "Working is a surprise. Working is a gamble. Working is an emotional release. Working as an actress gives you intimacy with strangers. Working on stage means you can be outrageous and it's okay."

Kathryn Crosby is, to the public, Mrs. Bing Crosby, her identity irrevocably scrambled with and linked to his. She has never starred in her own Broad-

way show or on television except with him or as his wife.

When she talks of success, it is her success as a wife and a mother. "Success is when Nathaniel picks me up, whirls me around, puts me down and hugs me." Or: "Success is having all my relatives in for Christmas dinner. It's my daddy, age 80, rising at my table to make a toast to my mother and his new wife, Clara Mae."

She is rewriting a book about her marriage to Bing Crosby. "The inner confusion is going," she says about coping with widowhood. "Finally, I can give a valid appraisal of my life with Bing." Now and then Kathryn Crosby dates. "I don't feel comfortable going out on dates."

Does she think she'll marry again? "Final statements are ridiculous," she retorts. "But I had a wonderful marriage. I have my blood family and the family of theater. . . ."

And so Kathryn Crosby isn't moping. She is keeping busy, so busy that she has no time to think about or dwell on what might have been. "When the ivy gets choked with the rhododendron," she says, "I go out and take care of it myself."

KATHRYN CROSBY FAN CLUB

You are encouraged to join the new Kathryn Crosby fan club which issued its first journal this summer. It was 47 pages long — very professionally done — and contained many pictures of Bing that I had not seen before.

President:
Caroline G. Dawson
1374 Broadway
Apt. 7D, West
Somerville, Mass.
02144.

Dues: \$5.00 per year.

I know Caroline would appreciate any articles, and I endorse her new club wholeheartedly.

Continued from Page 17

The Bing Crosby Historical Society

Tapes — two hours in length — are available of a portion of the Tribute program on May 5.

Reel — \$6.00 Cassette — \$10.00

Handled exclusively by:

RADIO RE-RUNS

P.O. Box 82

Redmond, Wash. 98052

To those who admired the oil painting of Bing shown at the meeting, you may want to order one of your own. It was painted by Vern Taylor's daughter Billy.

For information, contact:

Vernon W. Taylor

Box 475 Federal Station

Portland, Oregon 97207

A special Tribute Label E.P. record was pressed for the meeting. This limited edition contained "The Lament of Homer Tracy" with Bing and Fred Allen, "Iowa," "Blame It On My Youth," and "How Ya Gonna Keep 'Em Down on the Farm." Special notes by Bill Osborn. Check with Ken Twiss, President of the Society, to see if any copies are still available.

HARRY IS MY NAME

HE BEARS the proud name Harry Lillis Crosby III. His accountant grandfather started the line. His father had the name too, but was better known as Bing.

Young Harry, a dark-haired, handsome 20-year-old, fourth of the beloved Old Groaner's sons, and eldest of his three children by his actress widow Kathryn, is now working to a goal.

"To produce something of my own," he says. "Now I'll be known as Harry Crosby, not 'Crosby's son.'"

I found him in a one-room, sparsely furnished bachelor flat in London's Kensington, his home during term-time at the London Academy of Speech and Drama, where he is a second-year student.

The setting is a world away from Harry's glittering Hollywood background and highlights like when he sang and played guitar with his father and mother at the London Palladium.

Now most of Harry's days are occupied with activities like learning his lines as Malcolm in "Macbeth" and writing music for a production of Chekhov's "Three Sisters."

The Crosby
who's acting
hard not
to be cast
as just
the Old
Groaner's
son...

**SHOW
TALK**

By
Judith Simons

CONFIDENCE

"Though I haven't the facility to be a classical actor," he said, "studying at drama school here is giving me confidence. We have marvellous teachers, and I'm getting the right foundations for a show business career, whichever branch I choose."

If Harry sounds a bit vague as yet about his career, in other ways he is already self-sufficient and disciplined.

When I called at his home at 8 a.m. he had made his bed, done an hour's jogging and was cooking breakfast.



Kathy Crosby...
strict mother

Cooking is one of his interests—he has worked in the kitchens of a Chinese and a Spanish restaurant.

He said: "Early rising is something I learned from Dad. He was strict in a nice way. We had a really special relationship. At weekends we would pack up the station wagon and go off on our own for country weekends. But Dad's word was firm!"

"My mother was strict too. She was a qualified teacher, and in the summer she'd yank us out of school and

take us off to Mexico, where she'd keep us at our lessons five hours a day.

"Both our parents were concerned we should not get spoiled, which is all too easy when you are rich in California. We now appreciate that if you don't have discipline when you are young and become accustomed to too many things too early, you become weak when you get older."

At drama school Harry is determined to live like the people he calls "my mates." The only luxury he allows himself is not sharing his pad with a fellow student.

"We all go off together at weekends, often to jazz clubs. I cook meals up here for my friends, and I try to share their interest in British sports. I enjoy soccer. I'd like to get interested in cricket too, but I can't get the hang of the game."

INFLUENCE

"I had terrific growing-up years. My Dad was wonderful. That helps me accept the fact that no matter what start I make in show business, people will compare me with my father. It's something I can't evade."

"Nor can I evade that, having been brought up by him, I have been influenced by him in matters like song phrasing. But I would never grab chestnuts by deliberately copying him. What I do will be my own."

'I'd never copy my wonderful Dad...'



Picture by Steve Wood

Escaping father's shadow... student actor Harry Crosby

Plaquette voor Bing



De Amerikaanse komiek Bob Hope heeft gisteren in het Londense Palladium-theater een plaquette onthuld ter nagedachtenis van zijn geliefde vriend en collega, de zanger Bing Crosby.

De plaquette gedenkt in het bijzonder de laatste week van Crosby's leven, toen deze een weeklang voor stampvolle zalen in het Palladium optrad.

- THE GOLFING CROSBY -

Visualize, if you will, Crosby's not being able to do more than carry a tune, and instead of having had a musical career, he pursued one in golf, with the hope of playing the pro-circuit. So, instead of golf being his second love, let's imagine that it overrides the music and is his first love. Well, you may stop visualizing, and cease your imagining, as the Crosby I mean is not Bing, but his number six son, Nathaniel. Just let me tell you about my meeting him, about his golf, and his plans for the latter part of 1979.

He arrived here in Richmond, Virginia on the week-end of August 12th, to play the two qualifying rounds (36-holes), set for Tuesday, August 14th, with the first seven spots advancing to the U.S.G.A. National Amateur, at the end of August. He played a practice round on Monday, at Richmond's Country Club Of Virginia, James River Course, the location of the qualifying play for Tuesday. Needless to say, afterwards, he was tired and turned in very early, as his tee-time was set for seven A.M..

Knowing in advance that he would be here to play, I checked around town for his possible location, on Sunday, to no avail. Having to work both Monday and Tuesday, I could'nt get to the golf course during either day, but dashed out Monday evening to try to meet him. He had finished his practice round and gone, only a half-hour earlier, to my dismay. Only after going through many different channels, I found out where he was staying, to arrive there after he had turned in early, adding to my dismay. I left a note for him, with proper Crosby data to identify myself, however, which served it's purpose.

Tuesday evening after work, I rushed out to the tournament, sure to see him finish play at the 18th hole. For the moment, frustration started to set in, as he had completed his two rounds, but luckily, I found him in the crowd, chatting. I actually believe that very few people knew him, his being just one of the clean-cut amateurs, and he looked very comfortable in this role, checking the scoreboard, and sort of milling around. No autograph seekers, and very few in the crowd spoke to him, which afforded me an excellent opportunity to introduce myself, and chat with him. I made it very brief, thoroughly enjoyed it, and finished up with a snapshot of him (SX-70), which turned out beautifully.

There were 101 entries in the field, all leading amateurs, mostly in their early twenties, from as far away as California, Colorado, Texas and Arizona. Nathaniel finished 15th (tied), shooting 77 and 75 for a 152, and hear me when I remind you that he is only 17 years old. He shot beautiful, consecutive, scratch-handicap golf, his 36 holes summarized as follows: 1-2 3-3's 21-4's 9-5's and only 2-6's. To compare with the leading pros who shoot sub-par golf, in the mid-60's (65,66,67 etc.) with par around 70, Nathaniel is almost there now. I keenly look forward to seeing his play again, in the next Pro-Am.

He has been playing in some of the amateur circuit tournaments on the east coast, and has hopes of winning one of them before the season ends. Last month, at the Charleston, S. C., Rice Planters tourney, he shot 76-79-76-76; terrific consecutive play. He plans to enroll at the University of Miami this fall, to be near and work out with golf pro, Toney Penna.

He says he has very little musical talent, but with his golf, and Crosby magic as a charmer, he needs little else. To meet him and have a chat in person, was a very distinctive pleasure that I'll never forget.

Jimmy Johnson, Richmond, Va.

Sports Editor**The Sleeper
In the Van**..... **Art Rosenbaum**

NATHANIEL CROSBY IS a busy young man. He is finishing high school and values a respectable report card, or his mother Kathy will ask for reasons. He is the director of the Bing Crosby golf tournament at Pebble Beach, inaugurated by his late father and "Nate" has already

**Nathaniel Crosby**

shown that he not only takes the job seriously but is capable, at 17, of handling the sometimes-delicate, always difficult decision-making duties.

Crosby wants to be a stylish golfer and, if his game rounds out, to join the professional tour. To the disappointment of local friends who urged him to attend a college in this area, he has signed a letter of intent to attend University of Miami.

That is quite a catch for Miami's golf team on more than one count. The Crosby name alone is special. The Crosby game could lead to some school victories. And not to be overlooked, this golfer won't require a "full-ride scholarship" which the school can then turn over to another qualified player.

★ ★ ★

CROSBY HAS TAKEN lessons from Toney Penna, an old-line pro and club designer who helped him cut down a lot of strokes with a few tips. Penna, back in the '30s, was a strong player who won the Richmond (California) Open when it was a stop on the PGA tour.

Crosby chose Miami U. to be close to golf mentor Penna. Well why not? College is for acquiring an education, and golf is in Nate's future.

Between school and golf, he's almost totally occupied. And, like any healthy young man, he loves his sleep.

Last week, for example, he was entered in the Lake Merced Two-Ball Invitational, an event for better amateur players in the West. The two-man teams played at scratch (no handicap) on a course made tougher with high roughs, back tees and corner pin-placements.

Crosby & partner Sandy Gillespie finished second by one stroke. They might have won except that by pre-arrangement Crosby had to leave with two holes to play, in order to rush to another tournament. Gillespie, alone, bogeyed one of the two holes. No big deal for Gillespie and Crosby. This was not the National Open.

★ ★ ★

ON MONDAY AT Pasatiempo Santa Cruz, Crosby did pre-qualify for this year's National Open. That set him up for the next official qualifier in Southern California, and if he makes that, he'll be off to Toledo for the Big One in mid-June.

It doesn't figure. He may be a college generation away from the skills of a top-line PGA touring pro. Meantime, he'll be on the tee wherever he can advance those skills.

Did we mention sleep? On the night before the Lake Merced Two-Ball, Crosby telephoned one of the tournament directors, Bud Brody, to inquire if it would be all right to drive his van into the club's parking area and stay overnight?

Crosby explained that he was beset by a number of problems. By stopping overnight, he could get in an extra hour of sleep in the morning. He could also catch up on a little homework. And, not to be taken lightly, he could save 40 miles of back-and-forth driving which would possibly avoid a wait in a gas line.

★ ★ ★

PERMISSION TO PARK was granted. Crosby had one more request. Twenty minutes before tee-time, would Brody mind knocking on the van door to awaken the occupant?

The request was fulfilled. There are times when it's neat to be a Crosby.

Mary Crosby Is Determined

By VERNON SCOTT

HOLLYWOOD (UPI) — She is the late Bing Crosby's only daughter, a fact that Mary Crosby — she's dropped her middle name, Frances — will live with all the days of her life.

She's also a beautiful young woman of 19 and an individual quite unlike her famous singing father and her actress mother, Kathryn.

Mary bears a faint physical resemblance to her parents. She's an exuberant, animated girl, determined to establish herself as an actress in her own right.

She's off to a good start with a regular role in the popular CBS dramatic series, "Dallas," after a couple of years in small roles on episodic TV and one flop series, "Brothers and Sisters."

Mary has hazel eyes, long brown hair and a trim figure. She's the wife of music publisher Eb Lottimer, who also is a singer and composer.

She nibbled at a salad the other day in the MGM commissary during a lunch break in production and chattered about her role as Kristin Shepard.

"It's an actress' delight," she said. "Kristin is a real bitch. She seduces her brother-in-law. She's conniving, ambitious and strong. It's great not to be playing the All-American girl."

"I've been preparing for a break like this since I was a little girl. I like doing drama instead of comedy and I'm learning from the rest of the cast."

Mary says she learned little about the techniques of acting from her parents. But she credits them both with giving her the freedom to perfect her craft.

"My mother and father taught me professionalism and discipline," she said. "I watched them and discovered how to be a pro. They never missed a rehearsal and they were always prepared."

"Dad was a natural actor and I would hope I am, too. I learned honesty and simplicity from him."

"The Crosby name hasn't helped or hurt my career. I came to Hollywood with a good agent who got me interviews and I did the rest."

"I graduated from high school when I was 15 and went to the University of Texas, mother's alma mater, for a year and a half. I was in the drama depart-

ment but all I gained from that was a Texas accent."

"To learn acting you have to go where it's taught all the time and not mixed in with academic subjects. So I studied two years at the American Conservatory Theater in San Francisco. That's where I really trained and prepared."

"I didn't want to come to Hollywood only as Bing Crosby's daughter. An unknown can flop and recover because nobody remembers. But if you have a famous name they never seem to forget the flops."

Mary also gained experience before the cameras in nine or 10 Crosby family Christmas specials. She toured with her mother for three or four years during summer vacations in stock and dinner theaters.

"I'm not a singer but I take singing lessons," Mary said. "I want to be a fully rounded performer. That's why I studied ballet for 13 years. If an opportunity comes up for a musical, I want to be able to do it."

Mary doesn't have any of her father's recordings. She says his voice and music are in her heart and head. Nor has she seen all his movies, explaining that Bing didn't watch himself on TV if a baseball game was on the tube.

She does, however, feel a pang when she hears her father's voice on the radio.

"It hurts a little when I hear him now," she said. "I miss him and would like to share my happiness with him. But I was lucky to be his daughter and to grow up with him. I take great joy and pride that people still want to hear his voice, which is one of the nicest I ever heard."

Mary is not close to her mother. She stays in touch with her brothers, Harry, 20, who is acting in repertory in England, and Nathaniel, 17, a scratch handicap golfer who runs the annual Bing Crosby golf tournament.

Except for Gary, she hardly knows Bing's first family of sons, her half-brothers Philip, Dennis and Lindsay.

"I'm leading my own exciting life with my wonderful husband," she said.

"My father was wise about raising Harry and Nathaniel and me in San Francisco away from the Hollywood influence. He and mother provided as normal a life for us as they could under the circumstances of his fame."



Actress Mary Crosby

"Living with a legend was my own reality. I didn't have to adjust to it because that was all I knew from the time I was born. I

had nothing else to compare with it."

"We attended public schools with the plumber's daughters and the lawyer's sons. Daddy shielded himself from the limelight in private life and, of course, that shielded us, too."

"I didn't have to grow up, like so many children of the stars, with an identity crisis, asking myself, 'Who am I?'"

"I know who I am and I know what I want to do — become the very best actress I possibly can."

CLASSIFIED

Alice Shemel, 223 Wynnwood Drive, Peoria, Ill. Alice has a thick scrap-book measuring 8 1-2 x 11 1-2 (101 pasted sides; dating from the 1930s which she will sell for \$52.00 (postage included)

Lawrence J. Harvey, 11-02 150th St., Whitestone, N.Y. 11357. Lawrence is interested in trading or selling Bing Crosby radio shows (old) on tape. He also has LPs which he will trade hour for hour on tape for Bing Crosby songs, etc. Contact Lawrence for a list of his collection.

William C. Love, 5808 Northumberland St., Pittsburgh, Pa. 15217. Starting early 1980, William intends to auction his collection of 10,000 78s, 1,000 ETs, mostly hot jazz, swing and pop 1917-1950, many old magazines and record catalogs and 1,000 or more LPs. No hillbilly, comedy, drama, soap opera, bop, rock, soul, etc. Write if you want free lists but do not expect lists before February 1980 or later.

F. B. Wiggins Jr., 5608 North 34th St., Arlington, Va. 22207. Wig seeks sources for the two "mystery" albums, Sunday in Hollywood with Bing Crosby and Ann Blyth, and the Kraft 75th Anniversary Radio Special. (Editor's note: The "mystery" albums do exist. The first was pressed from a radio show that Bing did for the Maryknoll Fathers circa 1950, and the latter was pressed from the radio show of the same title that Kraft issued in a limited edition to its employees.)

Joe Onorato, 46 So. Main, Northfield, Vt. 05663. Joe will trade for a videotape of the Crosby-Hope Montreal Olympic TV special. Send for his trade list if you have a copy of that program. (Editor's note: I would be interested in obtaining that special too; also, the TV appearances that Bing did while in New York for his concert series. Anyone having rare videocassettes, please be in touch)

Renee Chester, 48 Milton Rd., Hanwell, London W7.1.LE England. Renee has 119 cassettes of Bing's records but is looking for more material. She will tape any cassette for any member who would like to send a SAE for her list. She also would like very much to purchase a copy of "High Tor," "Bing sings Jerome Kern," "Bing sings Cole Porter" and "All Star Chesterfield Show" (ASP 2000) and "Down Memory Lane," Vols. 1-2.

A. D. Bergonzoni, 2402 Pacific St., St. Joseph, Mo. 64507. Art has an extensive list of Crosby records for sale or trade on blue & black label Decca. He needs Decca 100 & 101 in very good or better condition and also many issues on Victor and Brunswick by Isham Jones Orchestra. Send a SAE for his list.

Walter Paynter, 4523 Oakmont St., Philadelphia, Pa. 19136. Walter is trying to locate the following 3 albums by Bing: Home on the Range, (DL-8210) Blue Hawaii (DL-8269) and Old Masters (DX-152)

Heritage Recording Service, 22 Broadlawn Park, Chestnut Hill, Ma. 02167. New address for this recording service. Thomas H. Heathwood, the Director, also produces a nostalgia show on NBC-WITS Radio in Boston once a week for five hours. Has many Crosby items and a vintage radio catalog. Send SAE for list.

Wilbert G. Davies, 30 School St., So. Dartmouth, Mass. 02748. Wilbert has an incredible 505 Crosby 78 rpm titles for sale which he would prefer to do in a complete package, if possible. He is the only one to have ever handled them, they are all in good condition, and are all enclosed in separate folders and albums. Since the list is too extensive to print in "Bingang," I suggest you contact Wilbert if you are interested and include enough return postage for 13 xeroxed sheets. Sounds like a great collection for anyone wanting to pick up many Decca titles and some Columbia and Brunswick.

Leslie Gaylor, 11¹/₄ Medina Ave., Newport, Isle of Wight, England PO 30 1HG. Les needs a copy of the 12" LP version of "Some Fine Old Chestnuts" for Ken Barnes. For himself, Les needs a copy of MLP 722 "When Radio Was King."

Concord Jazz, Inc., P.O. Box 845, Concord, Ca. 94522. Carl E. Jefferson, the President, reports that the limited edition 45 rpm single of Bing's "Don't Get Around Much Anymore" which was pressed in limited edition only to promote the album, "A Tribute to Duke," is no longer available. They will sell the album at \$3.35, plus tax & postage, to Club Crosby members.

Joanne Kessler, P.O. Box 160833, Miami, Florida 33116. Joanne is looking either for the complete movie script or the complete audio cassette soundtrack of the 1946 film, "Abie's Irish Rose," starring Joanne Dru and Richard Norris and produced by Bing Crosby Productions. She also seeks the complete movie story of "Pennies From Heaven" She already has the versions which appeared in "Romantic Movie Stories" and "Screen Romances" and wants another version. Joanne also has Crosby items to sell--sheet music, stills, movie magazines. She will send a list for 25¢ and a SAE.

Kyoichi Muneta, 1-19-21 Nakakosaka, Higashi-Osaka 577 Japan. Kyoichi is interested in obtaining Bing's March 1977 TV concert on video-cassette (Beta II) for purchase or trade. He is also interested in any other Crosby TV material on videocassette.

Conrad Javier, Box 873, Darian, Conn. 06820. Conrad seeks the following Crosby records: Were You Sincere, I Apologize, Star Dust, Many Happy Returns, Snuggled on Your Shoulder, Someday Sweetheart, Let Me Call You Sweetheart, The Moon Was Yellow, The Very Thought of You, Two Cigarettes in the Dark, Sweetheart Waltz, On Treasure Island, Moonburn, Touch of Your Lips, Twilight on the Trail, Robins and Roses, We'll Rest at the End of the Trail, Lovely Lady, Would you, Beyond Compare, Me and the Moon, Never in a Million Years, In a Little Spanish Town, Peckin, Let's Waltz for Old Times Sake, etc., etc. Send Conrad a note if you can help him with his collection. The list is too long to print in its entirety.

David Rapp, 931 Decker Lane, Warminster, Pa. 18974. Dave still has a number of Uris Theatre programs in trade for colored snapshots or slides of Bing. Also needs Decca 9-27019 "When the Sun Goes Down" in exchange for any selection from a list of out-of-print Bing 45s that he has. He's also still seeking the "Sunday in Hollywood" LP.

Jonathan Russell, 137 Midfield Way, Orpington, Kent, BR5 2QL, England. Jonathan expands his March ad to include the offer of the entire first season of Philco shows (36) on 12 tapes. The price is now \$6.00 or 2.00 lb. per cassette.

Cliff Brisbois, 7201 Lennox Ave., Apt. 319, Van Nuys, Ca. 91405.
Cliff is trying to locate the following 45s: Step to the Rear (Reprise)
and Tie a Yellow Ribbon (Daybreak)

Oliver Britton, 27 Tacoma Ave., Buffalo, New York 14216.

RARE (?) OR NOT SO RARE - I HAVE ACQUIRED THROUGH TRADING, SEVERAL COPIES OF A 45RPM SINGLE BY BING CROSEY AND DAVID BOWIE. IT IS LITTLE DRUMMER BOY AND HEROES. BING NOT ONLY SINGS ON THIS, BUT ALSO INTRODUCES BOWIE. IT IS TAKEN FROM THE SOUNDTRACK OF BING'S LAST CHRISTMAS SPECIAL. I HAVE READ NOTES IN OTHER CROSEY PUBLICATIONS SAYING THAT THE EDITOR DOUBTED THE EXISTENCE OF THIS RECORD. I HAVE SEVERAL TO SELL TO THE HIGHEST BIDDER, AND SINCE I HAVE MORE THAN ONE, IT IS POSSIBLE THAT A REASONABLE BID WILL BE A WINNING ONE, SO I URGE ANYONE INTERESTED IN THIS VERY GOOD QUALITY SINGLE TO CONTACT ME, OLIVER BRITTON, at 27 TACOMA AVE., BUFFALO, NY 14216.

John Brockwell, 1625 E. Iowa Av., St. Paul, MN. 55106. John says, "If you have a cassette player and are looking for some new Bing Crosby listening, write me. I have over 1600 songs plus much other Crosbyanna I am willing to share with interested members. Lets make this an enjoyable winter."





Bing Crosby—A Memorial Tribute

It was wrenchingly ironic that he died of a heart attack on a golf course, because the game meant so much to him. The date was October 4, 1977, and he had carded an 85 during his last game winning his match, by handicap, over professional golfer Juan Thomas Gardarias on a course outside Madrid, Spain.

Crosby was a giant in the entertainment world for just over half a century, idolized by millions, but he often claimed that his happiest moments were those when he was playing or talking about golf. He was a proficient player, often scoring in the low 70s, and he was a sectional qualifier for the 1940 U.S. Amateur—a feat that required a handicap of four or better. During his lifetime, he rolled up a total of 9 holes-in-one including the 220-yard 16th at Cypress Point in 1947.

Celebrity tournaments are commonplace throughout the country today, but Bing originated them with his annual pro-am that has been a fixture on the PGA Tour for 39 years now. He started it in 1937 at Rancho Santa Fe near San Diego as a weekend party for a few touring pros and his friends in show business with a purse of \$3,000. The purse in 1977 was \$230,000, all of which went to charity.

"The pro-am is the thing I'd most like to be remembered for," he once said. "It has helped so many people who needed help." He also said, "I have always wanted to have the Crosby recognized as the true pro-amateur championship of the world." By all accounts, he got his wish.

In 1977, Bing was invited to participate in the Oregon Heart Association's "Open-Heart" Open. He regretfully declined, but agreed to record some promotional radio spots to help the tournament. They were used on radio stations throughout Oregon. The Fifth Annual Open is, therefore, both a tribute and a thanks to Bing.

He paid his dues to golf—and to us.

THE OPEN HEART OPEN 1979

The ceremonies were over, the lights went down and the rare short feature "Don't Hook Now" flashed on the screen. Despite the heat (it was at least 85° in the huge room), the food and the wine, Bing looked wonderful up there before us singing "Straight Down the Middle". He was only 35, still boyish and happy and the bright song poured over us ("I started to hook just a wee wee bit, that's when the caddy lost sight of it.") Ken Twiss, sitting beside me, smiled in the flickering light back at Bing. A voice behind me joined quietly in the singing ("That little old ball has never been found to this day."). Then others, some merely whispering, helped Bing finish ("It went straight down the middle far away."). The next day most of those at the dinner would be out on the golf course hoping to do the same thing. A great evening.

Some weeks before, John Salisbury of Radio KXL in Portland had telephoned asking if I knew where he might lay his hands on a print of "Don't Hook Now". He explained that the Oregon chapter of the American Heart Association wanted to memorialize Bing Crosby at their 5th Open Heart Open Golf Tournament. A telephone call or two later and he was discussing the details of Bob DeFlores being a special guest at the Open Heart Open and screening the golfing short (which also happened to feature Bob Hope, making it the first Crosby-Hope film). DeFlores would also bring along a number of other films, and be happy to give a little talk at the dinner the night before the game. Mr. Salisbury was so encouraged he decided to put on an extra showing the following evening and invite the public to attend without charge. Things were shaping up for a heavy event. Maybe too heavy. Fred MacMurray, Phil Harris and Donald O'Connor had also been invited. Fortunately they took rain-checks and the night didn't end with breakfast.

John lined Bob up with newspaper, radio and television dates and it was my abiding pleasure to squire him around town. DeFlores is, I discovered, a deeply intelligent man with a surprising wide vein of humor in him. Besides being one of the U.S.A.'s foremost film historians and archivists (he possesses more than 600 very rare pre-1949 silent and sound shorts and features). Bob owns the very rarest of commercial Bing Crosby pictures -- and he's hot on the trail of others. His work has appeared everywhere in the country. He has obtained films for Betty Hutton, Bette Davis and suchlike luminaries, and for television networks (several of his snippets were used on Bing, Man and Legend, including that astonishing screen test Bing made imitating Will Rogers). Only a few weeks before he died, Bing telephoned Bob and asked him to Hillsborough. They spent almost 5 hours together watching -- to Bing's continued surprise -- pictures and pieces of pictures Crosby did not remember he had made. Bob reminded the singer that he had another date that afternoon. "Oh, to hell with that," Bing told him, "What else you got with you?" Now the Open Heart Open was about to ask him the same question, two warm nights later.

Almost 400 invited guests and their spouses were seated around dozens of circular dining tables at Portland's swank Tualatin Country Club. The main hall, also circular and constructed of beautiful wood panelling is 25 feet high. It was full of the sounds of laughing,

talking, clinking dishes and glasses. These were not ordinary golfing aficionados. Some were leading Portland businessmen and women: doctors, lawyers, chiefs. All those slated to play in the Open Heart Open Tournament had one very dramatic thing in common. Every one of them, John Salisbury included, had undergone open-heart surgery. This alone allowed them the chance to participate. And, of course, (who does not?) they all love Bing. At 7:30 John Salisbury stood up to his microphone and began the festivities. The buzzing stopped. He removed his jacket and invited others to do the same, then he introduced Ken Twiss of the Bing Crosby Historical Society and Bob DeFlores, among others, and set a tape of Bing-songs going. When the proper mood was established he began a very lively auction. Two copies of Bing's golfing book (which the Crosby office had contributed for the occasion), several of the double-volume Songs of a Lifetime album and other items were auctioned, and fetched pleasingly high bids. The proceeds, of course, like everything else collected, all went to the Oregon Heart Association.

Despite the uncharacteristically cruel heat, many remained through to the night's end. Bing -- neater than one might have imagined -- took off his pants in order to manage a water-hazard putt. Hope planted a kiss on Bing's forehead following a long stroke to the cup, and many of the famous golfers of 1938 made both performers look good at the second outing of the great Crosby Pro-Am. Rancho Santa Fe did not have the layout or the breathless beauty of Pebble Beach. Still "Don't Hook Now" is a pleasing film.

A Pete Smith short on golf, with the likes of Lawson Little and Slammin' Sammy Snead; another golfing short wherein the great Bobby Jones essayed to teach a little "Hip Action" to none other than W.C. Fields followed, ending the evening.

The next night, open to the public, brought a number of non-golfers. These were Bing fans indeed. And, like the rest of us, were well rewarded for showing up. Mr. DeFlores outdid himself, for this time he showed a genuine print and not a dark, jumpy duplication of one of the Sennett shorts, "Blue of the Night". There was even a bit here and there most of us have not caught before, such as Bing and Babe Kane being seen on the observation-end of the train.

The middle picture was not merely a "rare" Bing film; it is so obscure most authorities scoff when they hear about it. They compare its reality with the unbelievable Pathe "Romantic Rivals" short, Nevertheless, "Please" existed that night for all of us, and in astoundingly clear condition. DeFlores informed the viewers that Bing made this Paramount short (which does not appear in any list of the Paramount films) in 1932, following his appearance in "The Big Broadcast of 1932". Mary Kornman, that cute little blonde from the Our Gang Comedies (but grown-up here) and huge Vernon Dent worked with Bing in it. The locale is Yosemite, complete with the Falls, while Bing sings three of his favorites, "You're Getting to be a Habit With Me", "Ghost of a Chance", and of course, "Please", all in great voice.

The last film was a rather obscure TV Jack Benny Lucky Strike Show (1953) in which Benny, Bing and George Burns do a three-in-one vaudeville act, complete with the straw skimmers and canes, known as

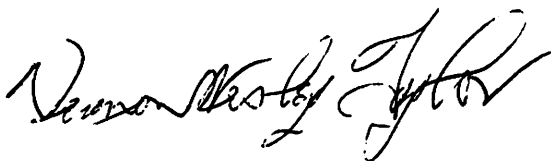
Goldie (Bing), Fields (Burns) and Glide (Benny). They are a low-keyed riot, with Bing rendering a soulful M-O-T-H-E-R. Later in the show Bing delivers "Gypsy in my Soul" in his usual smooth-as-cream delivery. This was a never-reissued television program. The best-heard explanation being that Bing, temporarily miffed at Benny, refused to permit it being shown again. Jack Benny's show producer and writer, Hilliard Marks (also his brother-in-law because he is Mary Livingstone's brother) who is now a Portland resident, told us about it at the end of the evening.

And a great evening it was. John and Joan Salisbury, Hilliard Marks and his daughter, Victoria, Bob DeFlores and my wife Molly and I stopped by some quiet drinking establishment for a toast to it all -- and to each other. I haven't sobered up yet.

Taking Bob DeFlores to the airport I, because I am a true Crosby-Nut, begged for sound-tracks of the Bing films. He was very polite with me but only promised "someday". After all, I suppose films are his stock in trade. Does Henry Ford give away the wheels and then try to sell the car? Yet I have hope -- someday.

Yesterday I stopped by KXL to see John Salisbury and I asked him about the Open Heart Open. He told me a number of people and organizations want to use DeFlores' services. I had heard, for example, that Bob will be in Kansas City in a few days for the 75th birthday of Count Basie. He is to be a surprise guest and show a group of early Basie pictures. Typically, DeFlores wants to watch the Count's face when he sees himself of long ago up on the screen. "I'll gladly drive 400 miles for that," he told me. I asked John if he might have Bob again next year for the Open Heart Open, and John merely stared at me. "Didn't Bing do another golfing short?" he said, "Why not?"

Vernon Wesley Taylor
Portland, Oregon
August 19, 1979



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Excerpt from an article on the MASTERS GOLF TOURNAMENT by William Price Fox in the April 14-20, 1979 issue of TV GUIDE: When asked who his favorite announcer was, Tennessee Ernie Ford replied: "Bing Crosby. Cohen william said, 'Ditto.'" Said that old boy knew the game better than anyone, that he knew how to clown around and how every now and then he'd croon you a little tune from the old days. He said one time he and Bing were announcing the Pebble Beach, and Arnold Palmer was looking downhill at a 20-foot putt and Bing said, "This is tender, t-e-n-d-e-r," and then he began singing 'Tenderly.' Arnold made it. Ernie said that was the way it should be done..."

* * * * *

FROM THE MEMBERS

Joseph H. Vance, 310 North Garfield St., Lombard, Ill. 60148. Joe should indeed be proud of the extensive feature article which appeared in the Lifestyle section of his local newspaper, the Daily Journal, Wheaton, Illinois. With the exception of a few pictures, the entire article begins on the following page. We are grateful for the plug given Club Crosby. Joe wants to point out that several minor inaccuracies appeared in the story--the Cremo Program was in 1931, not 1930; Ohio University called the University of Ohio; Teddy Wilson referred to as Teddy White; my collection of LPs referred to as more than 400 records (Editor's note: Actually, I have more than 700 LPs, not counting my other records) but, all in all, quite a detailed story and a tribute to an outstanding Crosby collector, Joe Vance.

Jimmy Johnson, 1307 Dinwiddle Ave., Richmond, Va. 23229. Jimmy contributed the story of his meeting with Nathaniel Crosby which appears elsewhere in this journal entitled "The Golfing Crosby." A clip from his local paper, the Richmond News Leader, August 8, 1979 by Jennings Culley is reprinted below. Jimmy, of course, is our friend who organized the Crosby auction on behalf of the Bing Crosby Historical Society. The items were listed in the last issue of "Bingang" and raised over \$400 for the Society. It must have been a tremendous task for Jimmy to collect the items, take care of the bids, and ship the articles. I know we are all indebted to people like Jimmy who are willing to take on such tasks in Bing's behalf.

A Happy Crosby Fan

The happiest guy at the U.S. Amateur golf qualifying yesterday probably wasn't medalist Tim Baker of Williamsburg or any of the six others who won spots in the national tourney ... The day turned into ecstasy for Richmonder Jimmy Johnson when he got to meet and photograph Nathaniel Crosby, the son of the late crooner, Bing Crosby ... Johnson is the city's biggest Crosby buff. "I've got a Crosby Room in my house," Johnson said. "I've got over 1,500 of his records and all sorts of memorabilia. The best is a life-size cardboard replica of Crosby."

After chatting with Nathaniel after the youngster's qualifying rounds, Johnson beamed proudly and said: "It was just like meeting the ol' boy himself. I'd corresponded with Bing a lot and collected many souvenirs, but I never met him." ... Johnson took several photographs of the

young Crosby to send to Bing's Gang a magazine published by Club Crosby, the international fan club ... "But I'm so proud of these, I don't know whether I can part with them," Johnson said.

Gordon Vogt, 150 Fermanagh Ave., Apt. 54, Toronto, Ontario, Canada M6R 1M3. Gordon raises the question of reprinting the V-Disc listing which appeared in the "Road to Bing Crosby." Gordon also raises the interesting point that a listing does not exist of the radio & TV material (with recording dates, not broadcast dates) that has been issued on record. Anyone capable of handling such a project, please get in touch with Gordon or Pat Sullivan. Since the "Road to Bing Crosby" is copyrighted material, the club is not able to reprint it. All we can hope is that someone who owns the original copyright will decide to reissue the discography or someone will undertake a new one.

One of the 'Bingang'

By Marylea B. Carr
Journal News Editor

Young Joseph Vance sat by his radio during the dinner hour one night in 1930 and heard "this great singer." To Vance, it was "the greatest sound out of a human voice."

With that, Joseph Vance began a more than 45-year love affair with the music and life of the venerable Bing Crosby.

"He was doing a 15-minute show sponsored by Certified Cremo cigars. I got totally addicted to Bing Crosby." The show began around 6 p.m. each evening and Vance said he would "miss anything to listen to it."

With a short time out during his college days at the University of

Ohio and Northwestern University's Medill school of journalism, Vance has managed to collect a sizable library of Crosby 78s and 45s, more than 50 LPs, tapes of old radio shows and movie sound tracks, sheet music and various newspaper clippings and magazines articles.

"I always admired his style," Vance said. "What he gave us was good, clean fun. He could barely read music and sang mostly by ear. He could not compare to the great baritones of the day, he just had a terrific popular voice. Ninety-nine out of 100 would rather listen to Bing Crosby. He had a way with a song, and most everyone loved it."

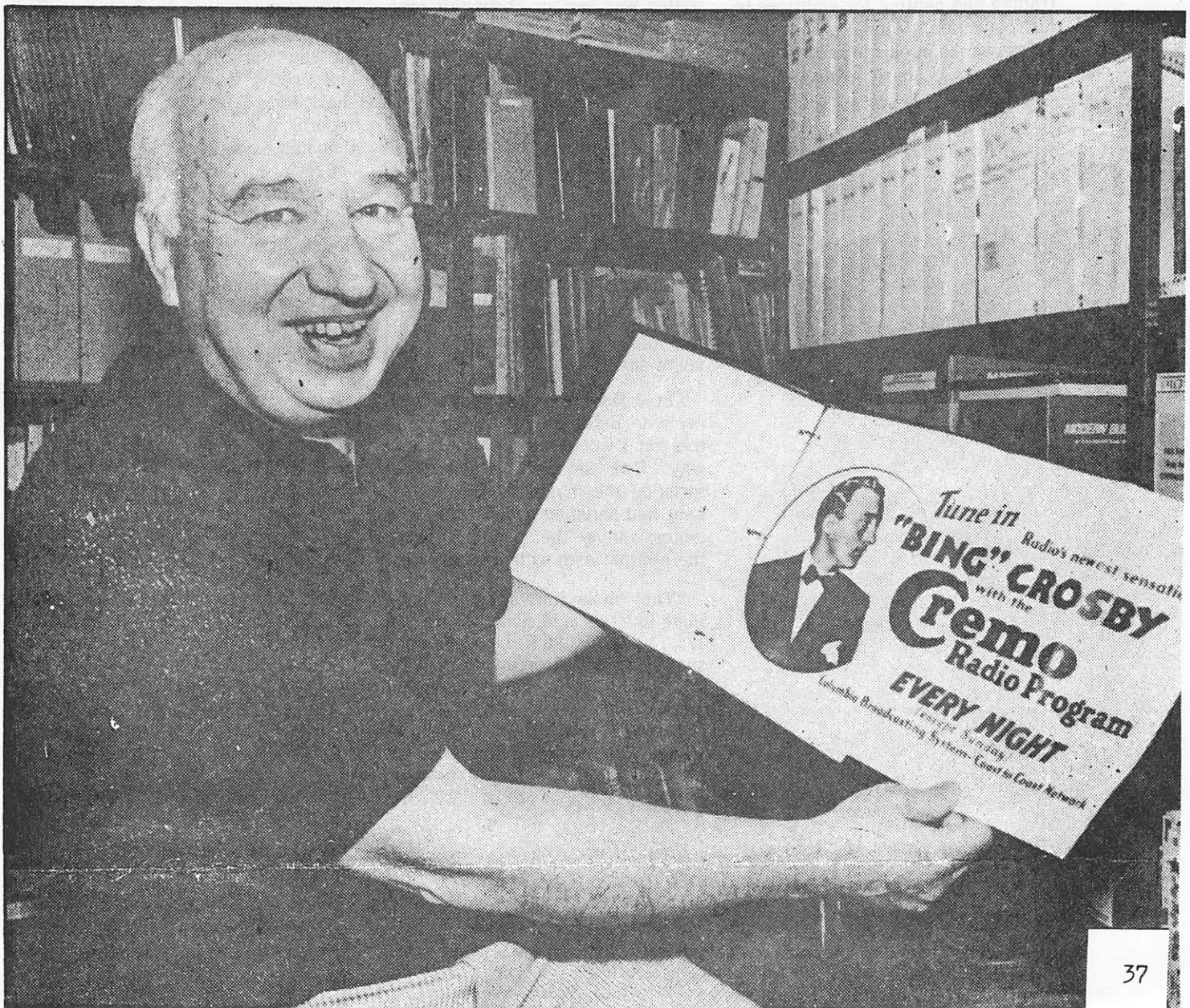
Vance said he encouraged his kids to find some kind of popular music they liked. For one, it was the

Beatles, another Pat Boone, another Bob Dylan.

"You can never take someone back and capture for them your own enthusiasm. Each generation has to find their own music idols."

Vance confessed he cannot read a note nor does he play a musical instrument. But, he said, "I think I can pick out what is good music and what isn't. I guess that makes me sort of a critic."

Of music today, he says many of the artists are "just awful. You take a guy with a guitar and 10 amplifiers and that's supposed to be music." He admits that music in the big band era of Crosby, Paul Whiteman, Gene Krupa, Benny Goodman and the rest to him was an era of professional musicians who wanted and



shares lifetime collection

made good music. But, like today, the music wasn't all good and only that which was truly good survived.

In the likes of Joseph Vance and other Crosby buffs, the music of Bing Crosby lives on.

Following his retirement from Sears, Roebuck and Co., Vance continued his various interests which include The Big Bands and genealogy. When he is working on his genealogy charts, you'll probably hear Bing Crosby records or tapes in the background. One reason Vance took early retirement was to get on with his many interests.

After several years of gathering, trading and hunting for additions to his collection, Vance got a little extra push to put his items in a form that he could share with other en-

thusiasts.

"During Lent," Vance began hesitantly, "our young pastor announced we were going to do something a little different. He related the story of the master who gave out talents to his servants and asked them to use them." As each servant came back, the return on these talents measurably improved from one to the next. The minister, it seems, was giving his parishioners the same challenge.

Vance volunteered. As he stepped to the altar to receive what he figured would be a \$5 bill, he looked down and saw a \$50 bill laying in his hand. He decided, it seems, that the pastor was serious about this innovative project.

This was his chance, Vance decided, to put together the mountains of material he had gathered into a show he could share. He called the church and told them he was going to give a Bing Crosby presentation in three weeks, the deadline for return on the talents, and asked the church's support in publicizing it.

"I worked day and night for those three weeks putting this together," Vance said. There was a collection taken that night and Vance returned five-fold the church's original investment.

"I put \$1500 into equipment, which my wife Betty pointed out to me. I told her I would have bought it anyway." The "servant," it seems, had satisfied the master. And, the servant had satisfied a need most collectors have—the need to share their enthusiasm with others.

"The whole fun of doing something like this is to share it with others. I get a real kick out of doing the show. There is no reason to collect all this stuff if you can't share your enthusiasm."

The show that Vance put together traces Bing Crosby's life from his birth in 1903 in Tacoma, Washington to his death in October, 1977. He

traveled to Tacoma and Spokane to come closer to Crosby's heritage. He visited the Crosby library at Gonzaga University, Spokane, where most of Crosby's prized possessions are kept—his many gold records, his Oscar for "Going My Way" and the literally hundreds of testimonials bestowed upon him.

The story of Crosby begins with a small pick-up jazz band put together with a few friends. "With about 20 bucks between them, he and his friend Al Rinker headed for the big time, Los Angeles. Famous band leader Paul Whiteman heard about them and the two began touring with Whiteman." From there, with one hitch where the Whiteman band hit New York before the jazz fever and Crosby was dropped from the show, Bing Crosby delighted fans on records and in the movies for more than half a century.

Crosby had a way that captured the hearts of people, Vance said. He had that special something that makes a sound a lasting one.

"I admired his faith and religious beliefs," Vance said. "He was just basically a good person. There wasn't any show, anything he did that wasn't strictly clean, positive, uplifting."

In comparing his enthusiasm with that of the kids today, Vance said kids are probably into music to the same degree but he feels music lovers of a few decades ago were "more critical of craftsmanship." Each enthusiast, he said, knew which drummer was with which band and which ones were good.

"Gene Krupa, Teddy White, Lionel Hampton, Benny Goodman—they were all good, qualified musicians. Any one of them could have played with a symphony orchestra."

Vance shared his 90-minute program with the Glen Ellyn Senior Citizens Wednesday. From the crowd reaction, the Bing Crosby—Big Band era lives on.

Longtime Bing Crosby fan Joseph Vance first heard Bing on the Certified Cremo Cigar 15-minute radio show in 1930. By his own admission, Vance has been a "died in the wool Crosby nut" ever since.

Mountains of magazines, newspaper clippings, sheet music and albums line the walls of Vance's basement. In neatly catalogued dividers, Vance retains a wealth of Crosby memorabilia. His collection, he says, is pale compared to the president of the California-based Crosby Club, who has more than 400 Crosby records for starters. The Crosby Club newsletter, The Bingang, contains current Crosby events and a reference for Crosby material.



During the Depression, young folks couldn't afford the price of a scrapbook, says Joseph Vance. The way around this was to paste clips to an old magazine. (Left) Vance's Big Band enthusiasm is nestled between the pages of his homemade scrapbook. Above, Vance presented his "Bing Crosby, His Life and His Music" tracing Crosby from birth to death, to the Glen Ellyn Senior Citizens Wednesday. Vance's presentation includes more than 700 slides with background music—Bing's of course—and a full script written by Vance.



Journal photos by Dave McDermand

Renee Chester, 48, Milton Road, Hanwell, London W7 1LE, England. New member, Renee, shares this account of her experience at the attendance of the unveiling of the memorial plaque to Bing at the Palladium. She also sent a number of fine pictures of this important event but, unfortunately, our budget did not permit inclusion of any original photography in this issue.

"Soon after Bing's death, many members in England wrote to Louis Benjamin (the big boss of the Palladium) with regard to placing a plaque in memory of Bing. His reply was that he didn't think it was fair as so many stars from America had played at the Palladium and have passed on but if he did it for one, he would feel very bad because he would not be able to do it for all. However, we would not accept this and many letters passed but to no avail. Many members gave up the fight, but some of us still pressed Mr. Benjamin and I even wrote to the main newspapers stating that Bing not only filled the Palladium Theatre for two years for Mr. Benjamin but he did it for the English Charity and did not take one penny out of this for himself.

I personally wrote seven letters and phoned Mr. Benjamin's secretary telling her what I thought about it all. I said I was ashamed to be British if this was the sort of thanks for a wonderful person like Bing.

After all the publicity in the papers, I received a letter from the Palladium saying Bob Hope was coming to London to star at the Palladium and after careful consideration a plaque would be erected to Bing on the 29th March 1979 and I had been invited to go along to the unveiling. Bob Hope unveiled the plaque at 12 noon on 29/3/79.

I arrived at the Palladium at 11:30. The press were there and the television cameras. It was a very moving ceremony. Bob Hope had a wonderful speech ready and I know you would have been very impressed by the whole thing. The plaque is really very beautiful and I had made a rosette of deep red piped with black with a picture of Bing in the centre with words 'It's easy to remember but so hard to forget!' Bob Hope noticed this especially as it had International Crosby Circle Member on it.

He spoke to me and I asked him if he would have his picture taken with me and he said yes. As I am very proud to think I was there at the very time, I would dearly have been a lot happier if I had been able to stay at home and just know Bing was still with us. I have turned 50 years old but I will never forget Bing as long as I live.

Also many members wrote to the television company to see if we could get a series of Bing's films on television. Again, the answer was not at present. Again we would not accept this so we started all over again. We wrote letter after letter for over a period of some months. In the end they gave in and agreed to play a series of Bing's films and once again BING OUTSHONE ALL OTHERS. We had a series of eight films which has never been done before for any star.

So I think I can prove to all members if there is something you want bad enough, you will fight for it as we have all done over here in England.

(Editor's note: Does the speech which Bob Hope gave at the unveiling of the plaque exist on tape or in written form? If no-one in the British club has it, perhaps we should write to Bob Hope to ask for a copy.)

Ed Pacocha, 500 South Vine St., Shamokin, Pa. 17872. Ed has posed many interesting questions since the last journal, and I hope I can remember to include all of them. If you have answers, contact Ed or your editor, Pat Sullivan.

1) During WWII, Bing Crosby, Dinah Shore & Carl Rauazza's orchestra did a war bond rally that was broadcast from the steps of the Treasury Building--does it exist?

2) Bing's duets with Anne Shelton in England during the war plus his radio appearances with Glenn Miller's Army Band--these exist on tape but can anyone provide titles and dates?

3) Is Bing's phonetic German radio broadcast to Hitler's legions during WWII in the BBC files?

4) Does Johnny Smith (guitarist on Bing's jaunts to the Palladium) have on tape a morning jam session that Bing did with Clooney and the Bushkin quartet?

5) Does anyone have all of the five minute radio plugs that Bing did for the Ford car in the 1950s?

6) Does anyone know of an LP Bing did for the St. Francis Church in La Canada as a pitch for donations for the purchase of a gym?

George Reillo, 99 Sherman, Staten Island, N.Y. 10301. George writes that he is pursuing an amateur singing career which he hopes will lead eventually into a professional performing career. (Editor's note: Please send more information so that I can print news of your appearances to the East Coast members. Also, do you have any tapes?) George also suggests a feature in which members would share their list of 10 favorite Crosby records. George starts it off with these favorites of his: (not necessarily in order) But Beautiful, Moonlight Becomes You, Only Forever, Pennies From Heaven, Just a Gigolo, Moments to Remember, Temptation, I Love Paris, White Christmas, My Own Bit of Land. His favorite LPs (of the ones he has heard) are: Bing in Paris, The Bregman Sessions LP, Merry Christmas, Bing Crosby Sings, Feels Good Feels Right, Bing 'N Basie.

Leslie Gaylor, 114 Medina Ave., Newport, Isle of Wight, England PO301HG. Les, our indispensable fount of information on the British record scene, wrote a 28 page article on the Crosby-Cole tracks but, unfortunately, it arrived too late to edit and type for this journal. We will be including this fascinating account in the Spring issue. Les also has written a critique of the Michael Brooks liner notes and had hoped to include this with a letter from Michael to Club Crosby member, David Rapp, in this column. Space problem again intrudes, but we will also be including this material in the upcoming issue. Thanks to both Les and Dave for their contributions.

(EDITOR'S NOTE: If we missed including comments from your letters in this issue, it is because time and cost factors as mentioned in the editorial did not permit. PLEASE KEEP WRITING! Member contributions are indispensable to "Bingang" and, hopefully, with the dues increase, we can maintain the size and proper mix of items (original articles, record news, member comments, newspaper clippings, etc.) that we have included in the past)

THE KING OF THE CROONERS
TAKES A BATTERING.

BING CROSBY was and is and shall remain the 'GREATEST OF THEM ALL' to his fans. But by the general public he is rapidly being forgotten, slowly but surely sliding into the obscurity of the past.

When BING died, there was great shock and worldwide publicity by all the media fitting for the foremost singer of songs of all time. But then something happened, it all dried up. Over the past twelve months I have seen no press or magazine articles about BING, no more tribute magazines, only one book, it seems that as far as the general public is concerned interest in BING has stopped.

Even the record company that handles the bulk of BING's recordings seem reluctant to release much, and lord knows there's so much that's been unavailable in the record shops for too long.

A complete contrast is the Elvis Presley phenomenon, since he died, for most of the time he has completely overshadowed BING. Hardly a week goes by without some article about him appearing in the newspapers or magazines, there are dozens of 'tribute' magazines still available, books galore, one movie of his life and I hear at least three more on the way, it goes on bigger and better all the time. Whatever you think about Elvis, you've got to admire that magnificent publicity machine behind him, it's the greatest of all time.

And that's what's wrong with the BING thing at the moment, it desperately needs someone to give it proper management. And don't give me that bull about 'cashing in' on BING's memory that's hoey. BING left the greatest legacy of music, movies, photos etc. of all, and has the potential to bring happiness to many future generations, but not if it's all just left to rot in the vaults.

THE young kids today are 'nt from Elvis' era any more than they're from BING's, but they only have to step out the door to be reminded of Elvis, Elvis posters, Elvis magazines, Elvis record displays, Elvis movies etc. Elvis the King is rammed down their throats, but at least they're aware of him, they grow up believing he was the greatest, he must be, you hear more about him than anyone else.

Now don't get me wrong, I think this and all the other BING fan clubs around the world can't be praised high enough for the hours and work they put in to keep members like me happy. But let's hope that those in charge of BING's legacy do something to display him a little more in front of the general public, 'the man in the street' if you like, otherwise I'm afraid he is not going to be remembered as 'THE GREATEST OF THEM ALL'.

Girvan Paterson
6/23 Paddington Rd.
Oakleigh,
Victoria,
Australia. 3166.

Shaunne Barreto, 468 1/2 Bartlett, San Francisco, Ca. 94110
Shaunne joins Al Sutton's putdown of the George Carpozi biography which appears elsewhere in this journal. (Editor's note: I agree that it is one of the most poorly researched and edited books ever written but, interestingly enough, our sister publication, "Bing," contains a four page review of the book by editor, Reg Bristo, lauding it as "the only biography of Bing Crosby worth reading," a heading which appears on the publication's cover. So, you see, the meeting of the minds differs on more than just Michael Brooks. More on the on-going Brooks controversy later in this section.) Here is Shaunne's impression:

Odious George

I'm not the vicious type but if I could get my hands on George Carpozi I would beat him within an inch of his miserable life.

I've ignored him long enough and been a good sport for too long.

Who is George Carpozi?

Why he is the author of that trash-can-epic "The Fabulous Life of Bing Crosby."

For those of you who read it I'm sure that I need say nothing but on the slim chance that there are one or two of you out there who missed out on this honor I'll cue you in.

This book is the most poorly researched, badly written book on the market today. The author knows less about his subject matter than he does about writing, and that I can assure you is a blessed little.

When a fellow writes a biography of someone he should know enough about his subject to not change the youngest son, Nathaniel's name to Jonathan Micheal.

Jonathan Micheal!!! Good God!! What was he doing? If he knew that little about Bing he shouldn't have tried to write about him.

A character named A. Foley calls it "the only biography of Bing worth reading." Sure it is, if you don't want to know the facts.

I just can't begin to tell you how malodorous this piece of tommyrot is.

Mr. Carpozi obviously read a few biographies written before Bing's passing, the information from these stories got mixed up in his head and when he tried to put it on paper it came out all wrong.

I suppose I should end this ode to George now and complete this review of his work by trying to excuse him but I can think of only one fitting end for his book.

Everyone who owns a copy should gather at a predetermined meeting place and, with the help of Mr. Carpozi's book, start the biggest bonfire in history. As to Mr. Carpozi, well, he had best pray that this endeavor is soon forgotten or save his pennies for some cyanide pills.

Geri Loynton, 314 E. Whitcomb, Apt. C, Madison Heights, Mi. 48071.
Geri sends an intriguing letter explaining the card file that she has devised for her Crosby collection. Due to space, we are saving this for more complete coverage of this and other file approaches in the next journal. Thanks, Geri, and I'd like to hear from others as to their approach to this problem so we can discuss it fully in the Spring issue.

John B. Brockwell
1625 E. IDWA AVE.
ST. PAUL, MINN. 55106

Mar.26,1979

Dear Patricia,

As one of the newer members of The Club Crosby, but a long time fan of Bing Crosby, I feel that instead of just sitting on my hands and waiting for the new issue of BINGANG to come, I should contribute something to the club members. So here is my contribution for the next issue.

Last Friday I was down to the St. Paul Public Library to get some data on Bing. In my search for some recording dates I stumbled upon a small but interesting little booklet titled TOP POP RECORDS 1940-55. Paging through it I came upon the information listed below. This kind of information may or may not be new to Crosby fans, but it is nice to know that even though I always knew that Bing was top artist in my book, he also is (or was) top artist in the record books as well. He is still tops with me.

I am sending you this bit of information in hopes you will publish it in the next issue of BINGANG. I hope it will bring the pleasure to club members it brought to me when I first saw it.

My best wishes to all members,

John B. Brockwell

John B. Brockwell

TOP RECORDING ARTISTS --- 1940 - 1955

<u>Pts.</u>	<u>ARTIST</u>	<u>Pts.</u>	<u>ARTIST</u>
1. 693	BING CROSBY	21. 199	GORDON JENKINS
2. 606	PERRY COMO	22. 189	LES PAUL & MARY FORD
3. 386	EDDIE FISHER	23. 188	KAY STARR
4. 323	SAMMY KAYE	24. 182	FOUR ACES
5. 310	JO STAFFORD	25. 170	MILLS BROTHERS
6. 306	PATTI PAGE	26. 167	FREDDY MARTIN
7. 290	VAUGHN MONROE	27. 158	KAY KYSER
8. 279	ANDREWS SISTERS	28. 154	ROSEMARY CLOONEY
9. 274	NAT KING COLE	29. 152	TONY BENNETT
10. 272	GLENN MILLER	30. 149	EDDY HOWARD
11. 261	FRANKIE LAINE	31. 148	AMES BROTHERS
12. 256	TOMMY DORSEY	32. 147	RUSS MORGAN
13. 251	DINAH SHORE	33. 145	MARGARET WHITING
14. 239	DORIS DAY	34. 138	INK SPOTS
15. 238	DICK HAYMES	35. 127	GORDON MacRAE
16. 229	GUY LOMBARDO	36. 118	JOHNNIE RAY
17. 224	HARRY JAMES	37. 116	GUY MITCHELL
18. 221	FRANK SINATRA	38. 111	LES BAXTER
19. 205	TONY MARTIN	39. 108	VIC DAMONE
20. 200	JIMMY DORSEY	40. 105	WEAVERS

* Points shown are the total weeks of each artist's charted records.

ARTISTS WITH THE MOST
NUMBER 1 RECORDS - 1940-1955

<u>No.</u>	<u>ARTIST</u>
1. 9	BING CROSBY
2. 8	PERRY COMO
3. 7	GLENN MILLER
4. 7	JIMMY DORSEY
5. 5	SAMMY KAYE
6. 5	HARRY JAMES
7. 4	NAT KING COLE
8. 4	FREDDY MARTIN
9. 3	EDDIE FISHER
10. 3	PATTI PAGE
11. 3	VIC DAMONE
12. 3	ANDREWS SISTERS
13. 3	TOMMY DORSEY
14. 3	KAY KYSER
15. 3	ROSEMARY CLOONEY
16. 3	TONY BENNETT
17. 3	INK SPOTS

I'LL BET YOU DIDN'T KNOW THIS!

Sat., Oct. 1, 1977 ★ San Francisco Chronicle 37



by AL SUTTON

Hollywood Reporter

By Hank Grant

MICHAEL ANSARA MAY well turn director, if he
game for a roll of producers John Staub and Tom
big barracuda off the coast
have the fish jump at him when he comes to start
the men gash just below his left eye.

Can you name the movie in which Bing Crosby made his film acting debut? It was a non-singing bit part as a dirigible radio operator in United Artist's 1930 film, "Lottery Bride."

From time to time, an article about Bing, or his friends and associates, appears and presents new information, or a different interpretation of previously accepted facts. If you run across such items, please share them with us.

In the current "BING", journal of the International Crosby Circle, is a review of the book "The Fabulous Life of Bing Crosby", by George Carpozi, Jr., published by Manor Books, Inc. This book, cited by the reviewer as the only biography of Bing Crosby worth reading, in the reviewer's words "told me scores, if not hundreds of facts about Bing's life and career that I hadn't known hitherto. And I thought I was fairly well informed". Me too.

Here are some gems gleaned at random:

1. Bing made an astonishing 850 recordings.
2. Bing sang in a relaxed semi-falsetto head tone.
3. Bing's first record was called "I've Got A Girl", and it had no flip side -- because in those days, the 78 rpm "wax" breakable records were cut on one side only.
4. In the 5 years prior to September 29, 1930, Bing Crosby had never sung solo.
5. Mack Sennett signed Bing for eight 20 minute musical slapstick shorts.
6. Harry Barris, not Gordon Clifford and Gus Arnheim, wrote the lyrics for "I Surrender Dear", and "It Must Be True".
7. William S. Paley, president of CBS, signed Bing for a nightly show, at the fantastic salary of \$66.00 a week.
8. It was the Rhythm Boys (not Bing and Al Rinker) who "flopped so disappoint - ingly" at the New York Paramount.
9. Rudy Vallee was one of Bing's heros.
10. While singing in New York in 1932, Bing's voice dropped "a couple of octaves" (a matter of some 14 notes, making Bing's voice one of the deepest basses of all time - a distinction for which he never received recognition - ed.)
11. Dorothy Lamour was inseparable.
12. "Cuddles", a Hereford bull in "Rhythm on the Range", was a cow.
13. Bing was the first movie star to own a racehorse.
14. Louella O. Parsons was grizzled.

15. Dixie Lee's appearance on the 1950 Crosby Christmas Show was her radio debut, not her appearance with Al Jolson on Shell Chateau in 1936.
16. October 12 is the birthday of Christopher Columbus.
17. Bing had the same kidneystone twice.
18. Bing sang not a single note in "Man on Fire".
19. Leo Lynn's name is Flynn.
20. It is only 10 days from October 24 to November 4.
21. Bing went fishing with a gun.
22. Harry Junior, and Harry III are one and the same.
23. Bing's Palm Springs, California home was located in Palm Beach, Florida.
24. Bing and Kathy's third child was named Jonathan Michael.
25. The Crosby's fisher was named Alan Butler.
26. Bing made 55, or anyway, over 60, movies.



For a biography to be acceptable to the admirers and followers of the subject, it must have several things going for it. It must present firm evidence that it has been carefully researched - in all respects; it must be demonstrably accurate in all details; it must be consistent within itself; the author must write up to the intellectual level of his readers, even if he is uncomfortable up there; it must be carefully edited for careless mistakes, misspelled words, grammatical errors.

Failing to meet the foregoing criteria, a biography is less than acceptable - even if some of the data recounted is accidentally accurate.

In his book, Mr. Carpozi has some comments to make about the "authorized" biography written by Charles Thompson. I should like to turn Mr. Carpozi's comments about, and apply them to his own book:

"The question today is - why such journalistic inaccuracy persists in this enlightened day and age, in a book issued by a legitimate and respected publishing house which supposedly has editors who think to ride over such nauseating tripe".

A favorable reaction to the book makes the reviewer an accomplice in the disrespect shown to the book's subject, and a partaker in the contempt held for the readers.

For those interested, the numbered citations above appear in the book on the following pages: (1), preface; (2), p.2; (3), p. 13; (4), p19; (5), p 23; (6), p.25; (7), p25; (8), p.26; (9),p.27; (10),p.29; (11),p.31; (12),p.45; (13),p.52; (14),p.68; (15),p.110; (16)p.128; (17)p.141; (18) p161; (19)p 167; (20) p.169; (21)p.178; (22),pp. 180, 183; (23), pp 192, 193; (24), p. 201; (25),p.210; (26), pp.4, 204.

Perhaps we each read different books.

(This book was reviewed briefly in BINGANG for September 1978: "You should have this one, just as an example of how poorly a book can be researched, edited, and printed. Its fun, just tracking down the errors - factual, spelling, grammatical, et al".)

THE CROSBYANA MART

There are three desirable items of Crosbyana that may interest you - all three having to do with correspondence. From California come 2 letter-notes, while from Scotland we have a "letter-gram" cover. All feature Bing in drawings.

Letter-note no. 1, illustrated below, is available in quantity, and sells in stationery stores for 60 cents; your price, 35 cents each, plus postage. The note-card comes with matching envelope.

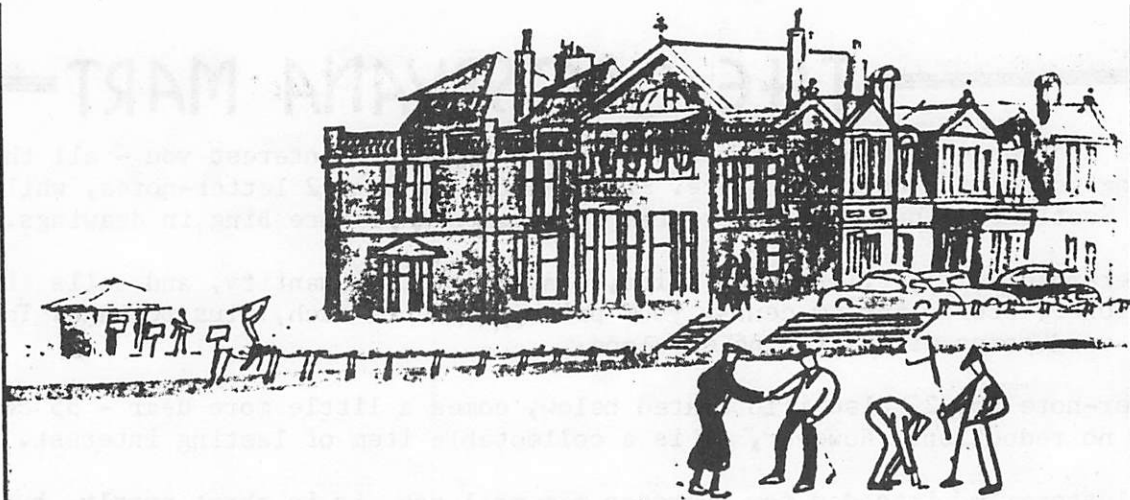
Letter-note no. 2, also illustrated below, comes a little more dear - 55 cents with no reduction. However, it is a collectable item of lasting interest.

The lettergram, intended for overseas air-mail use, is in short supply, but is worth trying for! It is illustrated on the other side of this page. The form itself is blue, and the pictures, or rather cartoons, of Bing, Bob, St. Andrews and the Cup are in colors. Availability and price sent upon request. More are on order from Scotland, but have not been received at publication time.

For the letter-notes, send money or checks only - please, no postage stamps! Please don't send money for the lettergram. If there are copies available - when you inquire - they will be mailed to you, and you can then remit.

Address all inquiries to Al Sutton, 1071 Perkins Way, Sacramento, CA. 95818.





The Royal and Ancient
Golf Club of St. Andrews

FIRST FOLD HERE. AN CEUD FHILLEADH AN SEO

Sender's name and address (please show postcode)
Ainm agus seòladh an sgrìobhaiche (cleachd còd a' phuist)



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McCorquodale Printers Ltd

SECOND FOLD HERE. AN DARA FILLEADH AN SEO





JOHN WAYNE



HUMPHREY BOGART



ELVIS PRESLEY



BING CROSBY



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Remember When...?



The late Bing Crosby was well known for his interest in golf and in charitable activities. A combination of these two interests brought him to Sacramento in 1942 for a Red Cross golf benefit at Haggin Oaks Golf Course, an event in which his longtime friend Bob Hope also participated. In this picture Crosby shared a laugh with, from left, Max Baer, Gov. Culbert L. Olson and Babe Ruth.

It looks as though the governor has Bing's socks!

PERRY COMO

REMEMBERS BING!



On the "TODAY" show August 13, 1979, Phil Donahue interviewed Perry Como about his career, and his recent activities.

Toward the end of the interview, this exchange took place:

DONAHUE: You've given a lot of your own personal applause to Crosby. Was he -- -- was he the King?

PERRY: As far as I'm concerned, Phil, Bing was here, and the rest of us were all second. I think he started everything -- I think he made it a lot easier for all of us -- used to get him very embarrassed when I'd tell him these things --- very embarrassed! ---'cause I had him on the show a couple of times -- we kinda traded shows a few times -- he was a delight to work for, to work with. You know, you'd tell Bing "We're rehearsing at seven", he'd be there at six thirty! But he was the beginning of it all, all this type singing--where it isn't ---we're not doing any vocal gymnastics, just kinda tryin' to say a few words, and hopefully people will understand them and get the same meaning out of them that you're putting into them, and Bing did that, better than anybody, you know, he -- Frank admits it -- not too often, but he admits the same thing. So did Dick Haymes.

DONAHUE: Sinatra admits it?

PERRY: Yes. You know, he --- (fade out, segues into scene of Perry on stage at recent personal appearance. Donahue speaks over the music)

DONAHUE: You know, when you leave a stage, as you left this this one, uh, --you've gotta say to yourself, "If I had this to do over -- --all over, again -- --" I'd assume you would.

PERRY: Oh, Yes! I wouldn't do anything different. When I -- I see the stage, I'll also say a little prayer for Bing.

(Music up and out)

TOM BROKAW: There's truly a man -- Perry Como -- who could say he did it his way -- although Frank Sinatra sang the song -- and who is relaxed -- a man who is really -- -- the French have a saying for it -- "To feel well in your skin". Its a saying we should have, and Perry Como's obviously a man who feels very good in his skin.

JANE PAULEY: Soothing Music -- Pleasant feelings!

THE PUZZLE

Answers to the Puzzle

- | | |
|----------------------|---------------------------|
| 1. Benjamin Franklin | 11. George Washington |
| 2. Thomas Jefferson | 12. Quaker Oats Man |
| 3. C3PO | 13. Alfred E. Neuman |
| 4. Jimmy Durante | 14. Bing Crosby |
| 5. Mr. Peanut | 15. Queen Elizabeth II |
| 6. Henry Kissinger | 16. Franklin D. Roosevelt |
| 7. Alfred Hitchcock | 17. John F. Kennedy |
| 8. Richard Nixon | 18. Bob Dylan |
| 9. Fidel Castro | |
| 10. Abraham Lincoln | |

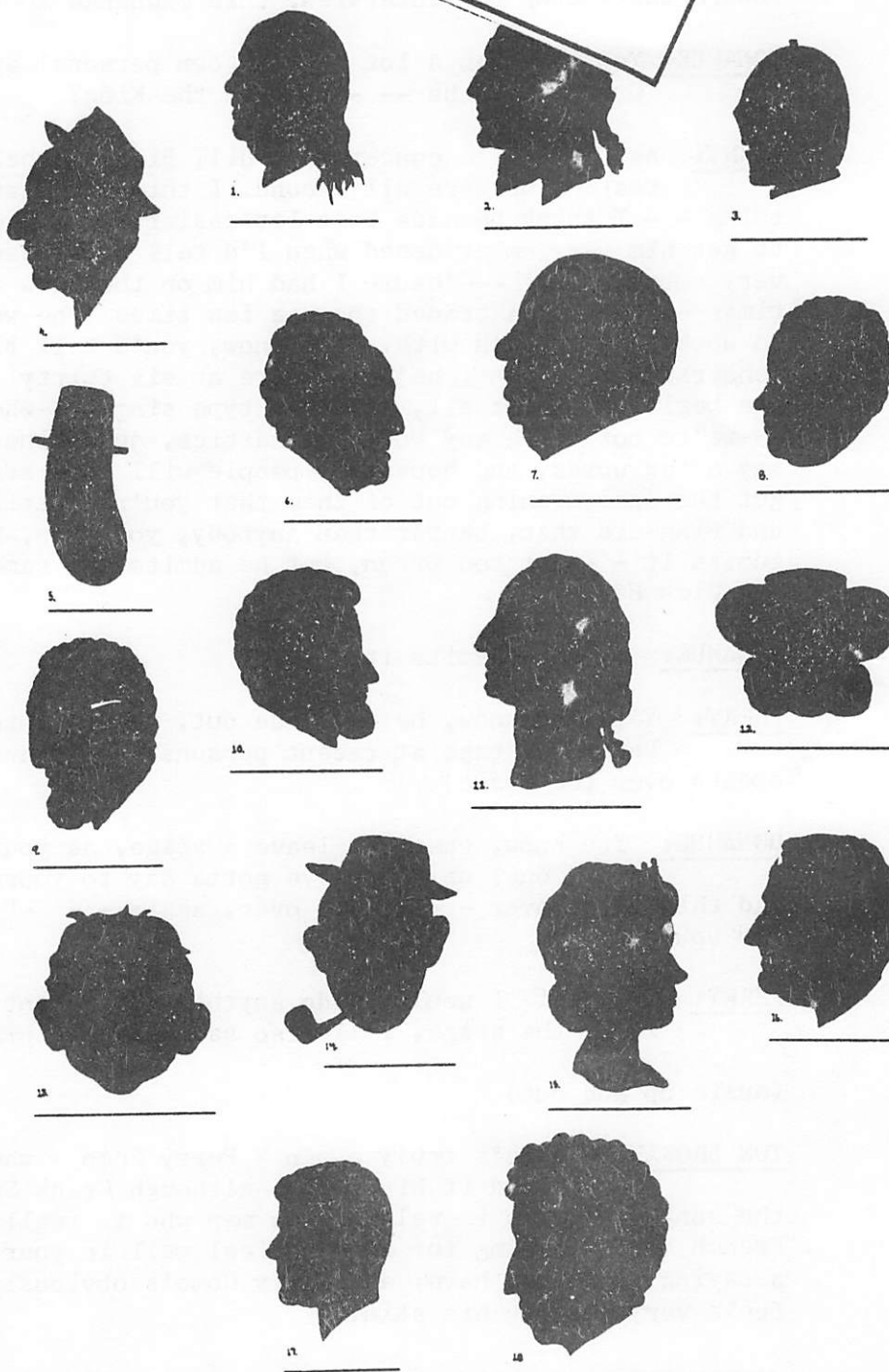
Silhouette

By Don Rubin

Because they predate history, the precise origins of the "shade" or "portrait in shadow" will have to remain a mystery. No one is quite sure when it all began, but many archaeologists claim — and who are we to argue? — that Palaeolithic cave men were among the first to work in shadow more than 10,000 years ago. It wasn't until the 1700s, however, that the art form enjoyed its greatest popularity in Europe, and not until 1759 that the word "silhouette" actually became associated with it.

In March of that year, Louis XV appointed a French statesman, Etienne de Silhouette, Controller-General (Finance Minister) of France. M. de Silhouette, apparently, was an amateur artist as well as an economist, and while the Parisians of the period didn't seem to mind his hobby (the cutting of profiles), they did take umbrage with his policy (the cutting of budgets). He was ousted in eight months, and died, just ten years later, a shadow of his former self.

We dedicate this puzzle to his memory. All you have to do is identify the shades.



Answer on
Page E12

Lyrical About Bing!

We have received and played through the Bing-Buddy Cole-Ken Barnes-Pete Moore album, "Songs of a Lifetime". Bert Bishop, in the International Crosby Circle's "BING", Issue No. 53, devotes 10 pages to a track-by-track analysis of the 36 songs contained therein. We will all have favorites - and we will all, probably, salute the technical magnificence of blending modern arrangements to the voice of 25 years ago. So far, it does not appear that you will be able to purchase this album in this country - so develop pen pals across the sea!

To avoid stealing from Bert's review, we reproduce here a record review from the London press, forwarded to us by Bing's long-time friend and admirer----- RALPH S. HARDING. Ralph brought copies of the album to California on his recent visit to the state.

RECORD REVIEW

By Frank Metcalfe

Sensation for the Crosby collector

THE new Bing Crosby double album is an incredible piece of studio engineering. It is also Crosby's best album, best collection of standards and biggest single issue in the whole of his fifty years as an entertainer.

I am sure Bing, who died in Spain on October 14, 1977, would have been the first to give it the Crosby accolade.



"Songs of a Lifetime" (Philips 6641923, price £8.99) has 36 tracks, none of which has ever been released commercially. Only ten of the numbers have ever been recorded commercially by Crosby.

So it all adds up to a collectors' piece and should turn out to be one of the top selling albums of the year.

The story goes back to 1954-60 when Bing recorded these tracks with the Buddy Cole Quartet. They were exclusively for broadcasting by CBS Radio.

These years are now acknowledged as the best of Bing's singing career. His voice was perfect.

Yorkshireman Ken Barnes, who produced Crosby's last six albums, obtained the CBS tapes



Bing Crosby . . . his best years on a remarkable album.

which turned out to be of sensational quality.

Arranger Pete Moore added big band or orchestra backings in stereo behind and between Bing's vocals, blending in passages already there by the Buddy Cole musicians.

The results are

astounding. The accuracy of the arrangements within an existing recorded framework can only be compared with the split-second timing used for musical effects in cartoons.

Every one of the three dozen tracks turns out as a unique piece of modern electronic engineering. A fantastic achievement.

Bing began his career as part of a vocal group at the Tent Cafe in Los Angeles in 1924. His final public performance was at the London Palladium in September, 1977.



In between he sold over 300 million recordings covering 2,600 titles and was awarded 22 "million" gold discs ranging from "Sweet Leilani" in 1937 to "True Love," with Grace Kelly, in 1956.

This new album should also sell a million.

That unique voice, the effortless phrasing, the pure charm of a shy man, which indeed he was, has probably brought more pleasure to more people than any other in the history of entertainment.

The legend lives on.

CLASSICS

By Graham Wiles

BING LIVES ON IN MINNEAPOLIS

Minneapolis, Minnesota has long been a focal point for interest in Crosby; it is the home of Gene G. Douglas, who was a rabid fan of Bing's, right from the first of Bing's records and radio shows; it is also the home of our Midwest Representative, George McCabe, whose enthusiasm for Bing in all forms, but particularly in his old films, knows no bounds. And Hank Carr lives next door in St. Paul - Hank and Gene still reminisce about their Sunday afternoons spent together listening to a young John Salisbury (now out in Portland Oregon) present his Crosbyana hour on the radio.

These are only a few of the old-timers there - and they are passing the torch to a younger generation. Arnie Fogel, a Crosby collector who has yet to hit the age of 30, together with Bob DeFlores, has initiated a series of meetings that have stirred up interest in Minneapolis, not only of Crosby appreciators but of the press, and television. As a matter of fact, members at a recent get-together were spotted on an evening news broadcast by St. Paul - Crosby-collector John Brockwell and his wife. Good publicity for bolstering future attendance!

Young Arne Fogel worked himself into the radio broadcasting field, and now has a one-hour Bing Crosby music program every week. He is introducing listeners to such seldom-heard Bing records as "Baby, Oh Where Can You Be", and these oldies are being whistled and sung as though they were brand new song hits!

Arne is well-informed about most things Crosby-wise, and has interviewed Bing on the air, via remote control. He also has started a collection of old sheet music, featuring Bing on the cover! (Adv. see special article elsewhere)

Arne is seconded by Bob DeFlores, who has become one of the most sought-after film archivists in the nation. Bob spent an afternoon at Crosby's home several years ago, showing Bing his collection of rare films featuring Crosby, and the two of them traded material from their respective collections. Film studios have been notorious in their carelessness in preserving old films, and DeFlores appears to have several only surviving copies of unreplaceable film treasures.

A newspaper account of a recent meeting refer to those attending as "people of all ages. A few of the members and interested parties who showed up Monday night at the Decathlon Club looked to be barely out of their teens. A few of the others took a long time to cross the room, and might have thought of Crosby throughout his career as a young whippersnapper." Fogel.....thinks of Bing as one of the innovators in pop music, and the founder of a pop style that was sustained for over 30 years."

Recent programs have featured a War Bonds sales pitch called "Meet the Crosbys" featuring Bing and his four sons; a newsreel from the 30s showing Bing's race horses; a real prize, Ed Murrow's "PERSON TO PERSON" show of 1954 in which Ed visited Bing at his home; the Sennett shorts; and a filmed version of the Jack Benny show from 1954 - DeFlores says the American Film Institute has no print of it - when Benny had Bing, Bob Hope, and George Burns as guests.

The most recent program was called "Bing In Rare Form"; the meetings are held every two months or so and are publicized on Fogel's radio show. Be warned, however:- This is a crowd that knows its trivia, so you'd better bone up, if you plan to attend. Have a care. These people know their stuff.

BING'S SHEET MUSIC

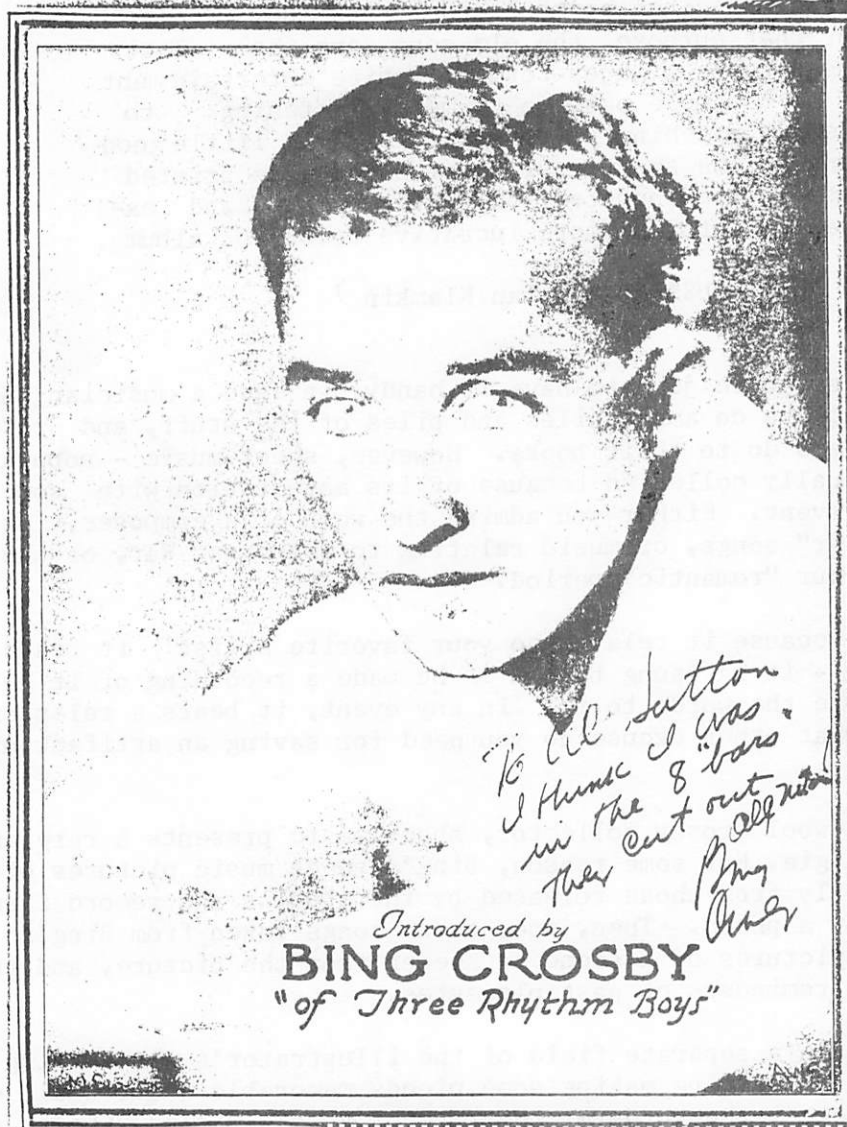
WRAP YOUR TROUBLES IN DREAMS

(And Dream Your Troubles Away)



Words by
TED KOEHLER
and
BILLY MOLL

Music by
HARRY BARRIS



*To Al Sutton
I think I was
in the 8 bars
they cut out
my
Chorus*

Introduced by
BING CROSBY
"of Three Rhythm Boys"



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"The publication of sheet music used to be an enormous and lucrative industry, and the hiring of talented artists for cover design and layout was a worthwhile investment. With the increasing popularity of rock and roll in the sixties and the seventies the record business skyrocketed. Although the record industry and the published song business have always been interdependent, there is less and less call for the sheet music of new songs. Hardly anybody stands around the piano and sings anymore and if they do, they've found that for that purpose, the old songs are the best songs. What used to be a major form of active entertainment has given way to the more passive forms of listening to music on stereo or watching television. There is little good art to be found on the sheet music covers that are printed today. All of the music industry's artistic efforts and expenditure today go into the more lucrative record album covers".

("OLD SHEET MUSIC" by Marian Klamkin)

Nobody collects sheet music just to have it handy, in case a musician shows up! True, many musicians do amass piles and piles of the stuff, and refer to it often, as others do to their books. However, sheet music - popular sheet music - is usually collected because of its association with some specific person or event. Either you admire the work of a composer, or you collect "disaster" songs, or music relating to the Great War, or the music was part of your "romantic" period.

Or, you collect it because it relates to your favorite artist! It bears photographs of Bing - it was sung by him - he made a recording of it -- perhaps he even wrote the words to it! In any event, it bears a relationship to Bing, and what other excuse do you need for saving an artifact of a period now ended?

For the dyed-in-the-wool Crosby collector, sheet music presents a rare and rich field of nostalgia. For some reason, Bing's sheet music pictures often differed substantially from those released by the studios and record firms when a fan asked for a photo. Then, too, those songs taken from Bing's films usually bear pictures of a scene or scenes from the picture, and they serve as additional reminders of past pleasures.

Sheet music covers are a separate field of the illustrator's art - Bing's photo often was the only thing making some pieces memorable - after all -- how many of you remember the words or the tune of a song titled "She's Just a Black Sheep of Angels?" Yet, this song will be preserved for posterity, in at least 2 collections, because it has a large, unusual picture of Bing on its cover.

CROONER'S LULLABY

Music and Lyrics by ARTHUR JOHNSTON and SAM COSLOW



*To Alston
yours
Amy
Dunbar*

Famous Music
CORPORATION
1819 BROADWAY, NEW YORK
PUBLISHERS TO PARAMOUNT PICTURES

Made in U.S.A.



After you have acquired your first half-dozen copies of sheet music, with Bing's picture on it, you sense the necessity of forming some sort of a set of standards as to quality, content, and condition of the music. First of all, you will accept only covers that feature a photograph or drawing of Bing - and you'll have only one-of-a-kind; you are aware that some movies had several songs, and each song usually features the same picture. Why several copies of the same picture? This holds true, until you find out that the same picture has been used time after time by different publishers, for unrelated songs. So that standard goes by the board.

Secondly, you feel you should insist that the paper itself must be in perfect condition - no wrinkles, tears, or water stains! More of this later.

Third, you are going to avoid that bug-a-boo of collectors - pieces of music with writing all over them! Even the name of the prior owner will disqualify a sheet from joining your collection! Purchasers of sheet music all seem to have a compulsion to write - usually across Bing's face - and particularly on those copies of music that you have never seen before, and which would be highly desirable if it wasn't for the first thing morons are taught to write - their name!

Then, come some refinements - the music must be complete, with no missing inner sheets; and no taped attempts at rehabilitation! And no trimmed copies - why must anyone feel compelled to make everything fit into a 3-ring binder, with its holes, and its trimmed size to 8½ X 11 inches? Everybody knows sheet music should be 9 X 12 inches!

So, you are now organized, and start in earnest to collect more specimens. Then you run into a copy of "Mississippi Mud", with a picture of Paul Whiteman playing the violin; no picture of Bing, but there is a neat, boxed inset: "Originally Sung by Paul Whiteman's Rhythm Boys on Victor No. 20783". Surely, you can't pass this one up - it is of sufficient Crosby-importance to include just this one exception! There goes the first of your standards - and you're on your way to a more satisfying collection, for many of Bing's big songs were never issued with his picture on the cover! Unfortunately. (Later, you discover that the over-all decorative "art-deco" design on Mississippi Mud" has a collectability of its own - as a form of design, and as a product of a well-known artist (after-the-fact, sadly); many pieces of sheet music are highly valued for their hand-designed backgrounds, without regard to the pictured artist, or the musical merits of the composition.

Next, you find yourself gradually relaxing your opposition of writing on the face of the music. All too often, the only pieces of music still remaining are those originally treasured enough by the owner for him or her (hir?) to have identified it as private property, via the hand-written name of the owner. Besides, not all writing on sheet music is bad - who would reject the "Wrap Your Troubles In Dreams" cover, used as a lead-off for this article, just because Bing chose the cover to deliver a small message to a collector-admirer? This specimen is framed on Al Sutton's wall, and it has been the excuse for playing the WYTID "blow-up" for many of the uninitiated, who are baffled by the reference to the "8 bars".

Settlements of estates have put some fine specimens into circulation - writing on the face, and all. In our collections are pieces once the property of Red Nichols - apparently, he purchased sheet music and made his own arrangements from it - and his copies were all rubber-stamped with his name and home address. Also, through Ray Avery several years ago, we purchased several specimens from the estate of Harold Lloyd, and the names of various family members add to the pleasures of possession,

Next, you decide that although they may all bear the identical picture, all of the songs from a specific movie make a nice set, and anyway, the additional songs have special appeal - and there goes another standard!

Bing Crosby's

**LATEST
SONG HIT**



**SHE'S JUST A
BLACK
SHEEP
OF ANGELS**



Isn't it odd that Roger D. Kinkle's "COMPLETE ENCYCLOPEDIA OF POPULAR MUSIC AND JAZZ 1900-1950" fails to make any mention of this 1933 'hit'?

Then, one day, you run across a copy of "My Woman", and you recall that Bing made a record of this song - but there's no picture of Bing, or any other artist, on the cover. "Too bad", you think, but then you note that the lyrics of the song were written by - BING CROSBY!. Surely, this fact entitles it to a place in your collection-----there will be other exceptions, also!

A friend tells you of a good picture on a certain piece of music, or perhaps you have seen a copy of it in another collection. After a long time, you find a copy you can make your own. You really want this piece, and the picture is a gem, even if there is a little writing across the lower part of the photo. BUT - -it has several tears! What to do - - pass over it, until you find the perfect copy, or sneak this tattered specimen into your collection, against the day you will be able to replace it with a better specimen? You find that a fine book, "OLD SHEET MUSIC" - "A Pictorial History", by Marian Klamkin, has a full chapter on the care and repair of old sheet music. So, the invalid is taken in, and given rehabilitative treatment. And the Klamkin book sets you to looking for other books about your new hobby.

Now, someone mentions the possibility of your spreading your aim, to take in members of Bing's family - there are dozens and dozens of Dixie Lee covers - and of course, there is Bob Crosby - and Gary, and his brothers, Phil, Dennis, and Lindsay- and Chris Crosby, Bob's son - why not? And there are some fine people closely associated with Bing's career, who seem to merit a place in your musical grab-bag - Bob Burns, Phil Harris, Rosemary Clooney - each with some justification for inclusion. Each collector must make his, or her (hir?) own decision. We've made ours! You've no idea how many people live in our music files!

And there are other songs that you will include, sooner or later. There is a multitude of songs that Bing sang, at one time or another, but which he never recorded, or promoted in any way. There are some songs, contemporary with Bing's singing of the song, that make no mention of Bing on the cover, and have no picture or other reference to him - but which are still a vital part of the past - like "I've Got The Girl" - now, who could refuse a home to this reminder of Bing's first record? He wasn't widely known when he made the record, and by the time he was, the song was forgotten.

And, then, there is a complete roster of songs which mention Bing's name, but which aren't intimately associated with Bing - perhaps the mention is limited to "Recorded on Decca by Bing Crosby"; or "Introduced by Bing Crosby"; or "As featured by Bing Crosby". A pox on the advertising manager of the publisher who didn't come up with the price of a photo!

At some future date, we should like to tell you some of our experiences in running down the music listed in the pages which follow. There have been real amusing incidents, some not so amusing. But for now, let us tell you of "Crooner's Lullaby". In response to an inquiry, Bing wrote to Al: "I have no recollection whatever of "Crooner's Lullaby". I did sing quite a few things that Arthur Johnson (sic) and Sam Coslow wrote because they were on the staff there at Paramount when I made some pictures, and several of the songs that Johnson and Coslow wrote were very successful for me. I can't understand why it was dedicated to Gary Evans Crosby, which, of course, is the name of my oldest son. If you get any more information on it, let me know." Sam Coslow's book, "Cocktails For Two", on page 81, offers: Blossom Seeley....and....Benny Fields (they introduced "Crooner's Lullaby" for me a few years later when it was cut out of one of my early Crosby films"); and of course, it was written the year of Gary's birth. The explanation was passed on to Bing. End result, one more autographed piece of sheet music in a highly valued collection.

WITH A DIME IN MY POCKET

(AND YOU) I'M A MILLIONAIRE.

*Featured
by*

**BING
CROSBY**



By
**JAMES
BROCKMAN
&
LEONARD
STEVENS**

BROCKMAN & BOSLEY INC.
MUSIC PUBLISHERS
920 So. Hobart Bl.
Los Angeles, Calif.

Williams

A

1. ABRAHAM	IRVING BERLIN	1942
2. ACCENTUATE THE POSITIVE	EDWIN H. MORRIS & CO.	1944
3. AFTER SUNDOWN	ROBBINS MUSIC CO.	1933
4. AFTER YOU'VE GONE	JOE DAVIS, INC.	1931
5. AIN'T DOIN' BAD DOIN' NOTHIN'	HENRY SPITZER	1948
6. AIN'T GOT A DIME TO MY NAME	FAMOUS MUSIC CORP.	1942
7. AIN'T IT A SHAKE ABOUT NAME	SANTLY-JOY-SELECT, INC.	1940
8. ALL BY MYSELF	IRVING BERLIN (1921)	1946
9. ALL FOR ONE AND ONE FOR ALL	SARGEANT MUSIC CO.	1964
10. ALL SHE'D SAY WAS "UGH-HUM"	HARRY VON TILZER (1920)	1947
11. ALL YOU WANT TO DO IS DANCE	SELECTED MUSIC PUBL.	1937
12. ALONG THE NAVAJO TRAIL	LEEDS MUSIC CORP.	1945
13. ALWAYS YOURS	ROBBINS MUSIC CORP.	1934
14. AN APPLE FOR THE TEACHER	SANTLY-JOY-SELECT, INC.	1939
15. AN APPLE FOR THE TEACHER	CAMPBELL-CORRELLY, LTD.	1939
16. AND YOU'LL BE HOME	BURKE, VAN HEUSEN, ASSOC.	1950
17. ANNIVERSARY WALTZ	HAYFAIR MUSIC CORP.	1941
18. APALACHICOLA, FLA.	BURKE, VAN HEUSEN, INC.	1947
19. APRIL PLAYED THE FIDDLE	SANTLY-JOY-SELECT, INC.	1940
20. AREN'T YOU GLAD YOU'RE YOU	BURKE & VAN HEUSEN, INC.	1945
21. AS LONG AS I'M DREAMING	BURKE & VAN HEUSEN, INC.	1947
22. AT LAST! AT LAST!	DUCHESSE MUSIC CORP.	1951
23. AT YOUR COMMAND	ROBBINS MUSIC CORP.	1931
24. AUTUMN LEAVES	ARMORE MUSIC	1947
25. BACK IN THE OLD ROUTINE	FAMOUS MUSIC CORP.	1951
26. BANG! BANG!	SERGEANT MUSIC CO.	1964
27. BASIN STREET BLUES	JOE DAVIS, INC.	1933
28. BE CAREFUL, IT'S MY HEART	IRVING BERLIN, INC.	1942
29. BE HONEST WITH ME	WESTERN MUSIC PUBL. CO.	1941
30. BEAUTIFUL GIRL	ROBBINS MUSIC CORP.	1933
31. BEAUTIFUL LOVE	MOVITONE MUSIC CORP.	1933
32. BE-BOP SPOKEN HERE	BLOSSOM MUSIC CORP.	1949
33. BECAUSE YOU CALLED ME YOUR SWEETHEART.....	WILL ROSSITER	1939
34. BELLS OF ST. MARY'S	CHAPPEL & CO. (1917)	1942
35. BELLS OF ST. MARY'S	ASCHERBERG, HOPWOOD, CREW	1942
36. BETWEEN A KISS & A SIGH	SANTLY-JOY-SELECT, INC.	1938
37. BETWEEN 18TH & 19TH ON CHESTNUT STREET.....	LEEDS MUSIC CORP.	1939
38. BEYOND COMPARE	CRAWFORD MUSIC CORP.	1936
39. BEYOND THE REEF	LAUREL MUSIC CORP.	1949
40. BLACK MOONLIGHT	FAMOUS MUSIC CORP.	1933
41. BLUE HAWAII	FAMOUS MUSIC CORP.	1937
42. BLUE OF THE NIGHT	DESYLVA, BROWN, HENDERSON	1931
43. BLUE SKIES	IRVING BERLIN (1927)	1946
44. BLUES FOR PAREE	CRITERION MUSIC CORP.	1951
45. BOB WHITE	RENNICK MUSIC CORP.	1937
46. BOO-BOO-BOO	FAMOUS MUSIC CORP.	1933
47. BOO-HOO	SHAPIRO BERNSTEIN & CO.	1937
48. BRAHMS' LULLABY	CHART MUSIC PUB. HOUSE	1943
49. BUSY DOING NOTHING	BURKE & VAN HEUSEN INC.	1947
50. BUT BEAUTIFUL	BURKE & VAN HEUSEN INC.	1947
51. CALL UP THE CANYON	SHAPIRO BERNSTEIN CO.	1933
52. CALL ME LUCKY	ROBBINS MUSIC CORP.	1953
53. CAN'T WE EVER BE ALONE?	SANTLY BROS., INC.	1932
54. CAN'T WE TALK IT OVER?	RENNICK MUSIC CORP.	1931
55. CAN'T YOU READ BETWEEN THE LINES.....	SHAPIRO BERNSTEIN CO.	1945
56. CAN'T YOU SEE	DAVIS COOTS & ENGEL INC.	1931
57. CAPTAIN CUSTARD	SANTLY-JOY-SELECT, INC.	1939
58. CAROLINA MOON	JOE MORRIS MUSIC CO.	1928
59. CELA M'EST EGAL	BURKE & VAN HEUSEN INC.	1953
60. CHARLOTTE COULDN'T CHARLESTON	SERGEANT MUSIC CO.	1964
61. CHASING SHADOWS	CRAWFORD MUSIC CORP.	1935
62. CHATTANOOGIE SHOE SHINE BOY	ACUFF-ROSE PUBLICATIONS	1953
63. CHOREOGRAPHY	IRVING BERLIN	1953
64. CINDERELLA'S FELLOW	ROBBINS MUSIC CORP.	1933
65. CIRIBIRIBIN	PARAMOUNT MUSIC CORP.	1939
66. CLEMENTINE	CALUMET MUSIC CO.	1941
67. CONSTANTLY	PARAMOUNT MUSIC CORP.	1942
68. COPACABANA	ROBBINS MUSIC CORP. (1945)	1951
69. COUNT YOUR BLESSINGS	IRVING BERLIN	1952
70. COUNTRY STYLE	BURKE & VAN HEUSEN	1947
71. CROONER'S LULLABY	FAMOUS MUSIC CORP.	1934
72. CROONER'S LULLABY	FAMOUS MUSIC/JOHN ARREL	1934
73. DAY AFTER FOREVER	BURKE & VAN HEUSEN	1944
74. DAY BY DAY	BARTON MUSIC CORP.	1945
75. DAY BY DAY (LARGER PICTURE)	BARTON MUSIC CORP.	1945
76. DAY YOU CAME ALONG	FAMOUS MUSIC CORP.	1933
77. DAY DREAMING	T. B. HARRIS CO.	1941
78. DEAR HEARTS & GENTLE PEOPLE	EDWIN H. MORRIS CO.	1949
79. DEAR OLD DONEGAL	LEEDS MUSIC CORP.	1942
80. DEEP IN A DREAM	HARMS, INC.	1938
81. DEVIL MAY CARE	M. WITMARK & SONS	1940
82. DEVIL MAY CARE	B. FELDMAN & CO.	1940
83. DIXIELAND BAND	MILLER MUSIC CORP.	1935
84. DO YOU MISS ME TONIGHT	JOE MORRIS MUSIC CO.	1934
85. DOCTOR RHYTHM	SELECT MUSIC PUB. INC.	1938
86. DOMINO	PICKWICK MUSIC CORP.	1931
87. DON'T BLAME ME	ROBBINS MUSIC CORP.	L(88)
88. DON'T LET THAT MOON GET AWAY	SANTLY-JOY-SELECT INC.	1935
89. DOWN A CAROLINA LANE	MILLS MUSIC INC.	1933
90. DOWN A CAROLINA LANE (COLOR)	MILLS MUSIC, INC.	1933
91. DOWN BY THE RIVER	FAMOUS MUSIC CORP.	1935
92. DOWN THE OLD OX ROAD	FAMOUS MUSIC CORP.	1933
93. EAST SIDE OF HEAVEN	SANTLY-JOY-SELECT, INC.	1939
94. EL RANCHO GRANDE (Yellow)	EDWARD B. MARKS CORP.	1934
95. EL RANCHO GRANDE (Lemon)	EDWARD B. MARKS CORP.	1934
96. EL RANCHO GRANDE (Orange)	EDWARD B. MARKS CORP.	1934
97. EL RANCHO GRANDE (Red)	EDWARD B. MARKS CORP.	1934

98. EMPEROR WALTZ (Blue)	EDWARDS MUSIC CO.	1946
99. EMPEROR WALTZ (Dark Purple)	EDWARDS MUSIC CO.	1946
100. EMPEROR WALTZ	BURKE & VAN HEUSEN	1947
101. EMPTY SADDLES	SHAPIRO, BERNSTEIN & CO.	1936
102. EMPTY SADDLES	B. FELDMAN & CO.	1936
103. FADED SUMMER LOVE	LEO FEIST INC.	1931
104. FOUR WINDS & 7 SEAS	LOHARDO MUSIC, INC.	1949
105. FRIENDLY MOUNTAINS	BURKE & VAN HEUSEN INC.	1937
106. FROM AN TO PN	LEO FEIST, INC.	1932
107. FROM MONDAY ON	SHAPIRO BERNSTEIN & CO.	1928
108. FROM MONDAY ON (Picture)	SHAPIRO BERNSTEIN & CO.	1928
109. FROM THE TOP OF YOUR HEAD	CRAWFORD MUSIC CORP.	1935
110. FUNNY OLD HILLS	PARAMOUNT MUSIC CORP.	1935
111. GALWAY BAY	LEEDS MUSIC CORP.	1948
112. GEE, I WISH I WAS BACK IN THE ARMY.....	IRVING BERLIN	1953
113. GHOST OF A CHANCE (Blue)	EXCLUSIVE PUBLICATIONS	1932-6
114. GHOST OF A CHANCE (Orange)	KEIT-ENGEL, INC.	1933
115. GIOIA MIA	AMER. ACADEMY OF MUSIC	1953
116. GIVE-A BROKEN HEART A BREAK	LEO FEIST INC.	1935
117. GLORY OF LOVE	SHAPIRO, BERNSTEIN & CO.	1936
118. GO FLY A KITE	FAMOUS MUSIC CORP.	1939
119. GO WEST, YOUNG MAN	BLOSSOM MUSIC CORP.	1947
120. GOING MY WAY (Gray)	BURKE & VAN HEUSEN	1944
121. GOING MY WAY (Blue)	BURKE & VAN HEUSEN	L(45)
122. GOOD NIGHT, LITTLE GIRL OF MY DREAMS.....	JOE MORRIS MUSIC CO.	1933
123. GOOD NIGHT, LOVELY LITTLE LADY	DESYLVA, BROWN, HENDERSON	1934
124. GOODNIGHT, MY LOVE	ROBBINS MUSIC CORP.	1932
125. GREENSLEEVES	COMMERCIAL MUSIC CO.	1947
126. HANG YOUR HEART ON A HICKORY LIMB.....	SANTLY-JOY-SELECT INC.	1939
127. "HAPPY FEET"	AGEE, YELLEN, BERNSTEIN	1930
128. HAPPY-GO-LUCKY YOU	PHIL KORNHEISER INC.	1932
129. HARD WAY, THE	PARAMOUNT MUSIC CORP.	1945
130. HAVE I TOLD YOU LATELY	DUCHESSE MUSIC CORP.	1946
131. HAVE YOU EVER BEEN LONELY	SHAPIRO BERNSTEIN & CO.	1933
132. HE WEARS A PAIR OF SILVER WINGS/PETER MAURICE, INC.	IRVING BERLIN	1941
133. HEAT WAVE	EDWIN H. MORRIS CO., INC.	1948
134. HEADLESS HORSEMAN	SAUNDERS PUBLICATIONS	1942
135. HELLO, MOM	EDW. H. MORRIS & CO.	1944
136. HERE COME THE WAVES	FAMOUS MUSIC CORP.	1934
137. HERE IS MY HEART	FAMOUS MUSIC CORP.	1932
138. HERE LIES LOVE	BURKE & VAN HEUSEN ASSOC. (1950)	1960
139. HIGH ON THE LIST	MILLS MUSIC CORP.	1942
140. HIGH TIME	FAMOUS MUSIC CORP.	1933
141. HIT THE ROAD TO DREAMLAND	ROBBINS MUSIC CORP.	1933
142. HOLD ME	EDWIN H. MORRIS & CO.	1950
143. HOOP-DE-DOO	FAMOUS MUSIC CORP.	1952
144. HOOT MON	FAMOUS MUSIC CORP.	1943
145. HORSE TOLD ME	BARTON MUSIC CORP.	1943
146. HOT TIME IN THE TOWN OF BERLIN	ROSETH MUSIC PUB.CO.	1934
147. HOW CAN I BE SURE OF YOU	FAMOUS MUSIC CORP.	1936
148. HOUSE JACK BUILT FOR JILL	LEEDS MUSIC CORP.	1948
149. HOW CAN YOU BUY KILLARNEY	EDWIN H. MORRIS & CO.	1947
150. HOW IT LIES	SUPREME MUSIC CORP.	1947
151. HOW SOON	LEEDS MUSIC CORP.	1948
152. HUNDRED & SIXTY ACRES	LEO FEIST INC.	1932
153. I CAN'T BELIEVE ITS TRUE	MILLS MUSIC CORP. (1926)	1945
154. I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME.....	FAMOUS MUSIC CORP.	1936
155. I CAN'T ESCAPE FROM YOU	CAHN MUSIC & VAN HEUSEN	1959
156. I COULDN'T CARE LESS	SHERMAN CLAY & CO (1923)	1931
157. I CRIED FOR YOU	FAMOUS MUSIC CORP.	1940
158. I DON'T WANT TO CRY ANYMORE	RENNICK MUSIC CORP.	1931
159. I FOUND A MILLION DOLLAR BABY	HARMS, INC.	1934
160. I GET A KICK OUT OF YOU	FAMOUS MUSIC CORP.	1933
161. I GUESS IT HAD TO BE THAT WAY	(One Brown, One Green)	1933
162. I GUESS IT HAD TO BE THAT WAY	PARAMOUNT MUSIC CORP.	1938
163. I HAVE EYES	SANTLY-JOY-SELECT INC	1940
164. I HAVEN'T TIME TO BE A MILLIONAIRE.....	CAMPBELL CORRELLY & CO.	1940
165. I HAVEN'T TIME TO BE A MILLIONAIRE.....	LEO FEIST, INC.	1934
166. I KNEW YOU WHEN	MILLS MUSIC, INC.	1931
167. I LET A SONG GO OUT OF MY HEART/MILLS MUSIC, INC.	BUXTON HILL MUSIC CORP.	1951
168. I LOVE YOU, SAMANTHA	BRECHMAN VACCO & CONN	1931
169. I MUST SEE ANNIE TONIGHT	RICHARD J. POWERS, LTD.	1931
170. I SURRENDER DEAR	H.M. COLE PUBLISHING CO.	1931
171. I ONLY WANT A BUDDY, NOT A SWEETHEART....	EDWARD H. MORRIS & CO.	1944
172. I PROMISE YOU	ROBBINS MUSIC CORP.	1934
173. I SAW STARS	CRAWFORD MUSIC CORP.	1931
174. I WISH I WERE ALADDIN	FAMOUS MUSIC CORP.	1931
175. I WISHED ON THE MOON	PARAMOUNT MUSIC CORP.	1931
176. I WONDER WHAT'S BECOME OF SALLY/ADVANCED MUSIC CORP.	EDWIN B. MARKS & CO.	1921
177. I WONDER WHO'S KISSING HER NOW	BURKE, VAN HEUSEN, ASSOC. (1950)	1937
178. I'D LIKE TO HITCH A RIDE WITH SANTA CLAUS.....	BRECHMAN, VACCO, CONN INC.	1937
179. I'D LOVE TO LIVE IN LOVELAND	BRECHMAN, VACCO, CONN INC.	1937
180. SAKA-ONE PINK, ONE BLUE	WILL ROSSITER	1931
181. I'D LOVE TO LIVE IN LOVELAND	WILL ROSSITER	1931
182. SAKA-ONE PINK, ONE BLUE	EDWIN H. MORRIS CO. INC.	1945
183. I'D BATHER BE ME	ROBBINS MUSIC CORP.	1931
184. I'LL BE FAITHFUL	MELROSE MUSIC CORP.	1942
185. I'LL BE HOME FOR CHRISTMAS	MELROSE MUSIC CORP.	1942
186. SAKA-ONE BLUE, ONE GREEN	IRVING BERLIN INC.	1942
187. I'LL CAPTURE HER HEART SINGING	ROBBINS MUSIC CORP.	1931
188. I'LL FOLLOW YOU	ROBBINS MUSIC CORP.	1931
189. I'LL NEVER BE THE SAME	DONALDSON, DOUGLAS	1931
190. I'LL NEVER SAY "NEVER AGAIN"	AND GUMBLE, INC.....	1931
191. I'LL SI SI YOU IN BAHIA	FAMOUS MUSIC CORP.	1951
192. I'M AN OLD COMMAND	LEO FEIST, INC.	1936

I'd Love to Live in Loveland with a girl like you.



Bing Crosby

The
Home
Favorite

by

W.R. Williams

Writer of
"Don't You Remember the Time,"
"Won't you be my Sweetheart" Etc.
MADE IN U.S.A.

Will Rossiter
The Chicago Publisher
173 West Madison Street
CHICAGO, ILL.

193. I'M BUILDING A SAILBOAT OF DREAMS..... SHAPIRO, BERNSTEIN & CO. 1934
 194. I'M GETTING SENTIMENTAL OVER YOU/LAWRENCE MUSIC PUB. 1931
 195. I'M LIVING AGAIN GORDON MUSIC CO. 1944
 196. I'M ONLY GUESSING NACIO HERB BROWN 1931
 197. I'M THREADING MY NEEDLE WITH TWILIGHT..... SHAPIRO, BERNSTEIN CO. 1942
 198. I'M WAITING FOR SHIPS THAT NEVER COME IN... FORSTER MUSIC PUB. INC. 1944
 199. SAME-ONE BROWN, ONE PINK FORSTER MUSIC PUB. INC. 1944
 200. I'VE GOT MY CAPTAIN WORKING FOR ME NOW.... IRVING BERLIN (1919) 1946
 201. I'VE GOT A POCKETFUL OF DREAMS SANTLY-JOY-SELECT INC. 1938
 202. I'VE GOT TO FALL IN LOVE AGAIN SUPREME MUSIC CORP. 1951
 203. ICHABOD EDWIN H. MORRIS CO. 1948-6
 204. IF I HAD MY WAY PAUL PIONEER MUSIC CO. 1935
 205. IF I HAD MY WAY SHAWNEE PRESS INC. 1953
 206. IF I HAD MY WAY DIFFERENT FROM 204, 205 1935
 207. IF YOU LOVE ME DUCNESS MUSIC CORP. 1945
 208. IF YOU PLEASE FAMOUS MUSIC CORP. 1942
 209. IF YOU STUB YOUR TOE ON THE MOON..... BURKE & VAN HEUSEN, INC. 1948
 210. IN A LITTLE HULA HEAVEN FAMOUS MUSIC CORP. 1937
 211. IN A LITTLE SPANISH TOWN LEO FEIST, INC. (1926) 1951
 212. IN A SENTIMENTAL MOOD AMER. ACADEMY OF MUSIC 1935
 213. IN MY MERRY OLDSMOBILE H. WITMARK & SONS 1905
 214. IN A CHAPEL IN THE MOONLIGHT SHAPIRO, BERNSTEIN & CO. 1936
 215. IN THE COOL, COOL, COOL OF THE EVENING..... BURKE, VAN HEUSEN, ASSOC. 1951
 216. SAME, ONE BLUE, ONE RED BURKE, VAN HEUSEN, ASSOC. 1951
 217. IN THE COOL, COOL, COOL OF THE EVENING..... VICTORIA MUSIC PUB. CO. 1951
 218. IN THE LAND OF BEGINNING AGAIN..... LEO FEIST INC. 1945
 219. SAME, ONE RED, ONE PINK LEO FEIST, INC. 1945
 220. INFATUATION ROBBINS MUSIC CORP. 1934
 221. IOWA VARIETY MUSIC INC. 1944
 222. SAME, ONE BLUE, ONE GREEN VARIETY MUSIC INC. 1944
 223. IRENE EDWARDS MUSIC CO. INC. 1950
 224. IT HAPPENED IN MONTEREY LEO FEIST INC. 1930
 225. IT MUST BE IN THE CARDS ELITE SONGS, INC. 1934
 226. IT MUST BE TRUE GEORGE WAGNER SONGS 1930
 227. IT'S A GOOD DAY CAPITOL SONGS, INC. 1946
 228. IT'S A LONELY TRAIL IRVING BERLIN, INC. 1938
 229. IT'S ALWAYS YOU FAMOUS MUSIC CORP. 1941
 230. IT'S BEEN A LONG, LONG TIME EDWIN H. MORRIS CO. 1945
 231. SAME-ONE BLUE, ONE PURPLE EDWIN H. MORRIS CO. 1945
 232. IT'S EASY TO REMEMBER FAMOUS MUSIC CORP. 1935
 233. IT'S ON, IT'S OFF POPULAR MELODIES, INC. 1937
 234. IT'S THE NATURAL THING TO DO SELECT MUSIC PUB. INC. 1937
 235. IT'S THE SAME OLD SHILLELAGH SHAPIRO, BERNSTEIN, CO. 1940
 236. IT'S THE SAME OLD SHILLELAGH SAME-ONE GREEN, ONE BROWN/1940
 237. IT'S THE TALK OF THE TOWN SANTLY-JOY INC. 1942
 238. IT'S WINTER AGAIN LEO FEIST INC. 1932
 239. JINGLE BELLS LEEDS MUSIC CORP. 1943
 240. JINGLE BELLS CHAS. HANSEN MUSIC & BKS. 1972
 241. JOHN BARLEYCORN CHAPPELL & CO. INC. 1956
 242. JUNE COMES AROUND EVERY YEAR EDWIN H. MORRIS & CO. 1945
 243. JUNE IN JANUARY FAMOUS MUSIC CORP. 1934
 244. JUST A PRAYER AWAY SHAPIRO, BERNSTEIN & CO. 1944
 245. (JUST AN ECHO ROBBINS MUSIC CORP. 1932
 246. (SAME, BUT 245 IS PINK, 247 IS BUFF, 247 DEEP ROSE
 248. JUST ANOTHER DREAM OF YOU ROBBINS MUSIC CORP. 1932
 249. JUST ONCE TOO OFTEN ROBBINS MUSIC CORP. 1934
 250. KINDA PECULIAR BROWN FAMOUS MUSIC CORP. 1943
 251. KISS IN YOUR EYES BURKE, VAN HEUSEN INC. 1947
 252. LADY I LOVE IRVING BERLIN, INC. 1932
 253. LAST MILE HOME LEEDS MUSIC CORP. 1949
 254. LAUGH & CALL IT LOVE SANTLY-JOY-SELECT INC. 1938
 255. LEARN TO CROON FAMOUS MUSIC CORP. 1933
 256. LEILANI (The Original) ROYAL MUSIC PUB. CO. 1936
 257. LET IT SNOW EDWIN H. MORRIS CO. 1945
 258. LET ME LOVE YOU TONIGHT ROBBINS MUSIC CORP. 1940
 259. LET'S CALL A HEART A HEART SELECT MUSIC, PUB. CO. 1936
 260. LET'S SPEND AN EVENING AT HOME SHERMAN CLAY & CO. 1934
 261. LET'S TAKE THE LONG WAY HOME EDWIN H. MORRIS CO. 1944
 262. LIES SHAPIRO BERNSTEIN & CO. 1931
 263. LIFE IS SO PECULIAR BURKE VAN HEUSEN ASSOC. 1950
 264. LIGHTS OUT SHAPIRO BERNSTEIN & CO. 1935
 265. LISTEN MY CHILDREN & YOU SHALL HEAR..... POPULAR MELODIES 1937
 266. LITTLE DUTCH HILL SELECT MUSIC PUB. 1934
 267. LITTLE ONE BUXTON HILL MUSIC 1955
 268. LITTLE STREET WHERE OLD FRIENDS MEET... JOE MORRIS MUSIC CO. 1932
 269. LOCK, STOCK & BARREL LEO FEIST INC. 1928
 270. LONESOME IN THE MOONLIGHT LOMBARDO MUSIC INC. 1950
 271. LOOKS LIKE A COLD, COLD WINTER SANTLY-JOY-SELECT INC. 1940
 272. LONE STAR TRAIL FAMOUS MUSIC CORP. 1934
 273. LOVE IN BLOOM FAMOUS MUSIC CORP. 1934
 274. SAME-273 BROWN, 274 RED FAMOUS MUSIC CORP. 1934
 275. LOVE IS JUST AROUND THE CORNER FAMOUS MUSIC CORP. 1934
 276. LOVE ME TONIGHT ROBBINS MUSIC CORP. 1932
 277. LOVE ME TONIGHT LAWRENCE MUSIC PUB. 1932
 278. LOVE THY NEIGHBOR. DE SYLVA BROWN, HENDERSON 1934

279. MACNAMARA'S BAND JERRY VOGEL MUSIC CO. 1942
 280. MACNAMARA'S BAND J. H. LARWAY, LTD. 1942
 281. MAGIC WINDOW BURKE, VAN HEUSEN, INC. 1953
 282. MAIRZY DOATS MILLER MUSIC CORP. 1943
 283. MAKE BELIEVE BHEGHAN, VOCCO & COMPANY 1948
 284. MAN AND HIS DREAM SANTLY-JOY-SELECT, INC. 1939
 285. MAN ON FIRE ROBBINS MUSIC CORP. 1957
 286. MARCHETA LEEDS MUSIC CORP. 1939
 287. MARIA BONITA PEER INTERNATIONAL CORP. 1947
 288. MARSHALLOW WORLD EDW. KASSNER MUSIC CO. 1949
 289. MAY I DE SYLVA, BROWN, HENDERSON 1934
 290. MAY THE GOOD LORD BLESS AND KEEP YOU..... PICKWICK MUSIC CORP. 1950
 291. MAYBE I'M WRONG AGAIN SELECT MUSIC PUB. CO. 1934
 292. MEADOWS OF HEAVEN LAUREL MUSIC CO. 1949
 293. MEET ME TONIGHT IN DREAMLAND WILL ROSSITER 1929
 294. MEET THE SUN HALF-WAY SANTLY-JOY-SELECT INC. 1940
 295. MELE KALIKIMAKA PICKWICK MUSIC CORP. 1949
 296. MERRY-GO-RUN-AROUND BURVAN MUSIC CORP. 1942
 297. MEXICALI ROSE M. M. COLE PUB. CO. 1935
 298. SAME-297, ORANGE, 298 RED M. M. COLE PUB. CO. 1935
 299. MIND IF I MAKE LOVE TO YOU BUXTON HILL MUSIC CORP. 1956
 300. MISSISSIPPI MUD SHAPIRO BERNSTEIN & CO. 1927
 301. MISSOURI WALTZ FORSTER MUSIC PUB. INC. 1943
 302. MR. AND MRS. NOBODY PICKWICK MUSIC CORP. 1951
 303. MR. HEADSHLARK MERCER AND MORRIS, INC. 1940
 304. MOON GOT IN MY EYES SELECT MUSIC PUB. INC. 1937
 305. MOONBURN HARMS, INC. 1935
 306. MOONLIGHT BECOMES YOU FAMOUS MUSIC CORP. 1942
 307. MOONLIGHT WALTZ ROBBINS MUSIC CORP. 1934
 308. MOONSTRUCK FAMOUS MUSIC CORP. 1933
 309. MORE THAN ANYBODY SHAPIRO BERNSTEIN & CO. 1927
 310. MY BABY SAID "YES" LEEDS MUSIC CORP. 1945
 311. MY GIRL'S AN IRISH GIRL PETER MAURICE MUSIC, LTD. 1947
 312. MY HEART AND I HARMS, INC. 1935
 313. MY HEART IS A HOMO BURKE, VAN HEUSEN INC. 1947
 314. MY HEART IS TAKING LESSONS SELECT MUSIC PUBLISHERS 1938
 315. MY HEART'S AT EASE IRVING BERLIN 1932
 316. MY HONEY'S LOVIN' ARMS HILLS MUSIC INC. 1947
 317. MY KIND OF TOWN SARGEANT MUSIC CO. 1964
 318. MY MELANCHOLY BABY SHAPIRO, BERNSTEIN & CO. 1939
 319. MY MOM DONALDSON, DOUGLAS, GUMBLE 1932
 320. MY MOTHER'S WALTZ EDWIN H. MORRIS CO. 1945
 321. MY WOMAN WALTER DONALDSON 1932
 322. NEVER BE AFRAID WALTON MUSIC CORP. 1957
 323. NEVER BE AFRAID ETHEL SMITH MUSIC CORP. 1957
 324. NIGHTINGALE SANG IN BERKELEY SQUARE..... SHAPIRO BERNSTEIN & CO. 1940
 325. NOBODY'S DARLIN' BUT MINE LEEDS MUSIC CORP. 1935
 326. NOW IS THE HOUR LEEDS MUSIC CORP. 1946
 327. NOW YOU HAS JAZZ BUXTON HILL MUSIC CORP. 1956
 328. OH, WHAT A THRILL DAVIS, COOTS, & ENGEL 1931
 329. OLD CHAPERONE SUPREME MUSIC CORP. 1947
 330. SAME-DIFFERENT PICTURE SUPREME MUSIC CORP. 1947
 331. OLD FERRIS WHEEL GOLDMAN MUSIC, INC. 1947
 332. OLD GLORY FAMOUS MUSIC CORP. 1942
 333. OLD MAN IRVING BERLIN 1952
 334. OLD SPINNING WHEEL SHAPIRO BERNSTEIN & CO. 1933
 335. OLD FAITHFUL SHAPIRO BERNSTEIN & CO. 1934
 336. ON A MOUNTAIN HONEYMOON GREAT WESTERN MUSIC PUB. 1934
 337. ON THE SENTIMENTAL SIDE SELECT MUSIC PUBLISHERS 1938
 338. ON THE SWING SHIFT FAMOUS MUSIC CORP. 1942
 339. ONCE AND FOR ALWAYS BURKE VAN HEUSEN 1948
 340. ONE LITTLE DATE WITH YOU DANA SCHWEGLER 1938
 341. ONE ROSE SHAPIRO BERNSTEIN & CO. 1936
 342. SAME- 341 PINK, 342 RED SHAPIRO BERNSTEIN & CO. 1936
 343. SAME-DIFFERENT INSET SHAPIRO BERNSTEIN & CO. 1936
 344. ONE, TWO, BUTTON YOUR SHOE SELECT MUSIC PUBLISHERS 1936
 345. ONLY FOREVER SANTLY-JOY-SELECT, INC. 1940
 346. OPEN UP YOUR HEART LONGRIDGE MUSIC, INC. 1952
 347. OUR BIG LOVE SCENE ROBBINS MUSIC CORP. 1933
 348. OUT OF THIS WORLD EDWIN H. MORRIS CO. 1945
 349. OVER THE RAINBOW LEO FEIST INC. 1967
 350. PAPER DOLL ED. B. MARKS MUSIC CORP. 1943
 351. SAME-LARGER PHOTO ED. B. MARKS MUSIC CORP. 1943
 352. PENNIES FROM HEAVEN SELECT MUSIC PUB. INC. 1936
 353. PEPE SHAPIRO BERNSTEIN & CO. 1947
 354. PERSONALITY BURKE, VAN HEUSEN INC. 1945
 355. THE PESSIMISTIC CHARACTER SANTLY-JOY-SELECT, INC. 1940
 356. PLEASE FAMOUS MUSIC CORP. 1932
 357. PLENTY TO BE THANKFUL FOR IRVING BERLIN 1942
 358. POCKETFUL OF DREAMS SANTLY-JOY-SELECT, INC. 1938
 359. POINCIANA ED. B. MARKS MUSIC CORP. 1943
 360. POPCORN AND LEMONADE FAMOUS MUSIC CORP. 1951
 361. POPPA SANTA CLAUS FAMOUS MUSIC CORP. 1950
 362. PRAIRIELAND LULLABY FAMOUS MUSIC CORP. 1941
 363. PRETENDING CAPITOL SONGS 1946
 364. PRETTY BABY REMICK MUSIC CORP. 1936
 365. PRETTY GIRL IS LIKE A MELODY IRVING BERLIN (1919) 1940
 366. QUICKSILVER EDWIN H. MORRIS & CO. 1949
 367. RAGAHUFFIN ROMEO LEO FEIST INC. 1930
 368. RED SAILS IN THE SUNSET SHAPIRO BERNSTEIN & CO. 1935
 369. RHYTHM ON THE RANGE FAMOUS MUSIC CORP. 1936
 370. RHYTHM ON THE RIVER FAMOUS MUSIC CORP. 1940
 371. RIDERS IN THE SKY MAYFAIR MUSIC CORP. 1949
 372. RIDIN' DOWN THE CANYON M. M. COLE PUB. CO. 1936
 373. ROAD TO HONG KONG CHAPPELL & CO., LTD. 1962
 374. ROAD TO MOROCCO PARAMOUNT MUSIC CORP. 1942
 375. RUNNING AROUND IN THE RAIN IRVING BERLIN 1946
 376. RUSSIAN LULLABY IRVING BERLIN 1946

By the writers of 'AT YOUR COMMAND'

WHAT IS IT



Lyric by
HARRY TOBIAS

Melody by
HARRY BARRIS
(of the Rhythm Boys)

INTRODUCED BY
Bing Crosby

ROBBINS MUSIC CORPORATION
799 Seventh Avenue, New York

MADE
U.S.A.

377. SAIL ALONG, SILV'RY MOON
 378. SAILOR BEWARE
 379. ST. LOUIS BLUES
 380. SAM'S SONG
 381. SAN FERNANDO VALLEY
 382. SAME-381YELLOW, 382 ORANGE
 383. SAN FRANCISCO
 384. SAVE THE LAST DANCE FOR ME
 385. SCHOOL DAYS
 386. SECOND TIME AROUND
 387. SECRET OF CHRISTMAS
 388. SERENADE TO AN
 OLD FASHIONED GRL.....
 389. SEVEN NIGHTS A WEEK
 390. SHE REMINDS ME OF YOU
 391. SHE'S FROM MISSOURI
 392. SHE'S JUST A BLACK SHEEP
 OF ANGELS.....
 393. SIERRA SUE
 394. SILENT NIGHT
 395. SILVER BELLS
 396. SILVER MOON
 397. SING A SONG OF SUNBEAMS
 398. SINGIN'IN THE RAIN
 399. SIOUX CITY SUE
 400. SISTERS
 401. SKELETON IN THE CLOSET
 402. SKYLARK
 403. SMALL FRY
 404. SMALL FRY
 405. SHARIT
 406. SMOKE FROM A CHIMNEY
 407. SNOW
 408. SO DO I
 409. SO MANY MEMORIES
 410. SO TALL A TREE
 411. SOLITUDE
 412. SOMEBODY ELSE IS TAKING
 MY PLACE.....
 413. SOMEBODY LOVES YOU
 414. SOMEONE STOLE GABRIEL'S HORN
 415. SONG OF OLD HAWAII
 416. SAME) 415, LEMON, 416 YELLOW,
 417. SAME) 417 GREEN.....
 418. SONG OF THE DAWN
 419. SONG WITHOUT AN ENDING
 420. SOON
 421. SOUTH OF THE BORDER
 422. SOUTH RAMPART STREET PARADE
 423. STAGECOACH THEME
 424. STAY ON THE RIGHT SIDE SISTER
 425. STARLIGHT
 426. STILL THE BLUEBIRD SINGS
 427. STINGY
 428. STORY OF SORRENTO
 429. STRAIGHT DOWN THE MIDDLE
 430. STRAIGHT FROM THE SHOULDER
 431. SUMMER SOUVENIRS
 432. SUNDAY, MONDAY, OR ALWAYS
 433. SUNSHINE CAKE
 434. SWANEE RIVER
 435. SWEET ELOISE
 436. SWEET IS THE WORD FOR YOU
 437. SWEET LILIANI
 438. SWEET LORRAINE
 439. SWINGING ON A STAR
 440. TAKE COMMAND OF MY HEART
 441. TALLAHASSEE
 442. TEMPTATION
 443. THANKS
 444. THAT CHRISTMAS FEELING
 445. THAT OLD BLACK MAGIC
 446. THAT SLY OLD GENTLEMAN
 447. THAT'S FOR ME
 448. THAT'S FOR ME
 449. THAT'S HOW MUCH I LOVE YOU
 450. THAT'S LIFE, I GUESS
 451. THAT'S WHAT LIFE IS ALL ABOUT
 452. THERE'LL ALWAYS BE ALADY FAIR
 453. THERE'S A FELLA WAITING
 IN POUCHKEEPSIE.....
 454. THERE'S A GOLDMINE IN THE SKY
 455. THEY ALL LIVED
 HAPPILY EVER AFTER.....
 456. THINGS WE DID LAST SUMMER
 457. THIS IS MY LOVE SONG
 458. THIS IS MY NIGHT TO DREAM
 459. THREE LITTLE WORDS
 460. THOUSAND GOOD NIGHTS
 461. THIS TIME ITS LOVE
 462. THROW ANOTHER LOG ON THE FIRE
 463. 'TILL TOMORROW
 464. TO SEE YOU
 465. TO THINK YOU'VE CHOSEN ME
 466. TOO LATE
 467. TOO ROMANTIC
 468. TOO ROMANTIC (PROFESSIONAL COPY)
 469. TOO ROMANTIC
 470. TOO RA LOO RA LOO RAL
 471. TOO RA LOO RA LOO RAL
 472. TRADE WINDS
 473. TRUE LOVE
 474. TRUE LOVE
 475. TRY A LITTLE TENDERNESS
 476. TUMBLING TUMBLEWEEDS

SELECT MUSIC PUB. INC. 1937
 HARMS, INC. 1935
 HANDY MUSIC CO. INC. 1935
 SAM WEISS MUSIC, INC. 1950
 MAYFAIR MUSIC CORP. 1963
 MAYFAIR MUSIC CORP. 1963
 ROBBINS MUSIC CORP. 1966
 LEO FEIST INC. 1931
 HILLS MUSIC, INC. 1936
 MILLER MUSIC CORP. 1960
 DE SYLVA BROWN HENDERSON 1934
 IRVING BERLIN 1946
 LEO FEIST INC. 1937
 DESYLVIA BROWN HENDERSON 1934
 MAYFAIR MUSIC CORP. 1943
 STARLAND MUSIC PUB. 1933
 SHAPIRO BERNSTEIN & CO. 1960
 CHARLES H. HANSEN MUSIC 1965
 PARAMOUNT MUSIC CORP. 1950
 SANTLY-JOY-SELECT, INC. 1939
 SANTLY-JOY-SELECT, INC. 1934
 ROBBINS MUSIC CORP. 1957
 EDWIN H. MORRIS & CO. 1945
 IRVING BERLIN 1953
 SELECT MUSIC PUB. 1936
 EDWIN H. MORRIS & CO. 1942
 FAMOUS MUSIC CORP. 1938
 VICTORIA MUSIC PUB. LTD. 1938
 POPULAR MELODIES INC. 1937
 SHAPIRO BERNSTEIN & CO. 1944
 IRVING BERLIN 1952
 SELECT MUSIC PUB. INC. 1936
 SHAPIRO BERNSTEIN & CO. 1937
 MISSION MUSIC PUB. CO. 1934
 SHAPIRO BERNSTEIN & CO. 1937
 JOE MORRIS MUSIC CO. 1932
 LAWRENCE MUSIC PUB. 1933
 MILLER MUSIC CORP. 1938
 MILLER MUSIC CORP. 1938
 MILLER MUSIC CORP. 1938
 AGER, YELLEN, BORNSTEIN 1930
 PIEDMONT MUSIC CO. INC. 1932
 FAMOUS MUSIC CORP. 1935
 SHAPIRO, BERNSTEIN & CO. 1939
 LEO FEIST, INC. 1952
 HASTINGS MUSIC CORP. 1966
 ROBBINS MUSIC CORP. 1933
 SANTLY-JOY-SELECT INC. 1931
 FAMOUS MUSIC CORP. 1939
 EXCLUSIVE PUB. INC. 1939
 PEMORA MUSIC CO. 1947
 MAYFAIR MUSIC CORP. 1957
 DESYLVIA BROWN HENDERSON 1934
 BREGMAN VOCCO & CONN 1938
 MAYFAIR MUSIC CORP. 1943
 BURKE, VAN HEUSEN, ASSOC. 1950
 FAMOUS MUSIC CORP. 1935
 SHAPIRO BERNSTEIN INC. 1942
 FAMOUS MUSIC CORP. 1937
 SELECT MUSIC PUB. INC. 1937
 HILLS MUSIC CORP. 1928
 BURKE VAN HEUSEN INC. 1944
 FAMOUS MUSIC CORP. 1944
 FAMOUS MUSIC CORP. 1947
 ROBBINS MUSIC CORP. 1933
 FAMOUS MUSIC CORP. 1933
 BURKE VAN HEUSEN ASSOC. 1950
 FAMOUS MUSIC CORP. 1942
 SANTLY-JOY-SELECT INC. 1939
 FAMOUS MUSIC CORP. 1940
 VICTORIA MUSIC PUB. LTD. 1940
 VOGUE MUSIC CORP. 1946
 CRAWFORD MUSIC CORP. 1936
 GLENWOOD MUSIC CORP. 1973
 HARMS, INC. 1936
 ED. H. MORRIS CO. 1944
 IRVING BERLIN 1937
 ETHEL SMITH MUSIC CORP. 1951
 EDWIN H. MORRIS CO. 1946
 M. WITMARK & SONS 1931
 SELECT MUSIC PUB. INC. 1938
 HARMS, INC. 1930
 ROBBINS MUSIC CORP. 1934
 LEO FEIST INC. 1933
 LEO FEIST INC. 1933
 ROBBINS MUSIC CORP. 1932
 BURVAN MUSIC CORP. 1942
 VALANDO MUSIC CORP. 1950
 REMICK MUSIC CORP. 1931
 PARAMOUNT MUSIC CORP. 1940
 PARAMOUNT MUSIC CORP. 1940
 VICTORIA MUSIC PUB. CO. 1940
 M. WITMARK & SONS 1944
 B. FELDMAN CO. 1944
 HARMS, INC. 1941
 CHAPPELL & CO. 1956
 CHAPPELL & CO. LTD. 1956
 ROBBINS MUSIC CORP. 1932
 SAM FOX PUB. CO. 1939

477. TURN BACK THE CLOCK
 478. TWELVE DAYS OF CHRISTMAS
 479. TWO BOUGUETS
 480. TWO FOR TONIGHT
 481. TWO IN LOVE
 482. UMBRELLA MAN
 483. VOICE IN THE OLD VILLAGE CHOIR
 484. WAIT 'TILL THE SUN SHINES
 485. WAITER AND THE PORTER AND
 THE UPSTAIRS MAID.....
 486. WALTZING IN A DREAM
 487. WARNER THAN A WHISPER
 488. WAY BACK HOME (GREEN)
 489. WAY BACK HOME (YELLOW)
 490. WE JUST COULDN'T SAY GOODBYE
 491. WE'LL MAKE HAY WHILE
 THE SUN SHINES.....
 492. WE'LL REST AT THE END
 OF THE TRAIL.....
 493. WE'VE GOT A SURE THING
 494. WEAVER OF DREAMS
 495. WELCOME TO MY DREAM
 496. WELL, DID YOU EVAM!
 497. WHAT CAN YOU DO WITH A GENERAL
 IRVING BERLIN
 498. WHAT IS IT
 499. WHAT WILL I TELL MY HEART
 500. WHAT WOULD SHAKESPEARE HAVE SAID
 501. WHEN I LOST YOU
 502. WHEN IS SOMETIME
 503. WHEN IS SOMETIME
 504. WHEN MOTHER NATURE SINGS
 HER LULLABY.....
 505. WHEN THE BLOOM IS ON THE SAGE
 506. WHEN THE POPPIES BLOOM AGAIN
 507. WHEN THE ROSES BLOOM AGAIN
 508. WHEN THE WHITE AZALEAS
 BLOOM AGAIN.....
 509. WHEN THE WORLD WAS YOUNG
 510. WHEN YOU AND I WERE
 YOUNG MAGGIE BLUES.....
 511. WHEN YOU MAKE LOVE TO ME
 512. WHEN YOU'RE IN LOVE
 513. WHERE ARE YOU (BLUE)
 514. WHERE ARE YOU (PINK)
 515. WHITE CHRISTMAS
 516. WHITE CHRISTMAS
 517. WHITE CLIFFS OF DOVER
 518. WHITE WORLD OF WINTER
 519. WHY CAN'T THIS NIGHT
 GO ON FOREVER.....
 520. WITH A DIME IN MY POCKET
 521. WITH EVERY BREATH I TAKE
 522. WITH MY SHILLELAGH
 UNDER MY ARM.....
 523. WITH SUMMER COMING ON
 524. WITHOUT A WORD OF WARNING
 525. WOULD YOU
 526. WRAP YOUR TROUBLES IN DREAMS
 527. YAH-TA-TA, YAH-TA-TA
 528. YES, INDEED!
 529. YODELIN' JIVE
 530. YOU ALL COME
 531. YOU AND I
 532. YOU ARE THE ONE
 533. YOU CAN'T LOVE 'EM ALL
 534. YOU DON'T HAVE TO KNOW
 THE LANGUAGE.....
 535. YOU GOTTA SHOW ME
 536. YOU KEEP COMING BACK
 LIKE A SONG.....
 537. YOU MAY NOT LOVE ME
 538. YOU MADE ME LOVE YOU
 539. YOU NEVER HAD IT SO GOOD
 540. YOU'LL HAVE TO SWING IT
 541. YOU'LL NEVER REMEMBER,
 I'LL NEVER FORGET.....
 542. YOU'RE A SWEET LITTLE HEADACHE
 543. YOU'RE EASY TO DANCE WITH
 544. YOU'RE SENSATIONAL
 545. YOU'RE THE LAST OF MY PAST
 546. YOU OWN LITTLE HOUSE
 547. YOUR OWN LITTLE HOUSE
 548. ZING A LITTLE ZONG (PINK)
 549. ZING A LITTLE ZONG (BLUE)
 550. ZOOT SUIT FOR MY SUNDAY GAL

'SHAPIRO BERNSTEIN & CO. 1939
 SHAPIRO BERNSTEIN & CO. 1938
 CRAWFORD MUSIC CORP. 1935
 MUSIC DEALERS' SERVICE 1941
 HARMS, INC. 1938
 ROBBINS MUSIC CORP. 1932
 HARRY VON TILLER MUSIC 1932
 FAMOUS MUSIC CORP. 1932
 OLMAN MUSIC CORP. 1932
 CHAPPELL AND CO. INC. 1962
 BREGMAN VOCCO & CONN INC. 1949
 KEIT-ENGEL INC. 1932
 ROBBINS MUSIC CORP. 1933
 SELECT MUSIC PUB. INC. 1936
 FAMOUS MUSIC CORP. 1950
 EDWARD KASSNER 1951
 BURKE VAN HEUSEN 1945
 BURTON HILL MUSIC CORP. 1956
 IRVING BERLIN 1948
 ROBBINS MUSIC CORP. 1931
 CRAWFORD MUSIC CORP. 1937
 FAMOUS MUSIC CORP. 1940
 ABC MUSIC CORP. 1941
 BURKE VAN HEUSEN INC. 1948
 EDWIN H. MORRIS & CO. LTD. 1948
 SANTLY-JOY-SELECT INC. 1938
 M. H. COLE PUB. CO. 1930
 SHAPIRO BERNSTEIN INC. 1936
 SHAPIRO BERNSTEIN INC. 1942
 MAYFAIR MUSIC CORP. 1933
 CRITERION MUSIC CORP. 1951
 HILLS MUSIC INC. 1950
 EMERY MUSIC, INC. 1946
 CHAPPELL & CO. 1956
 IRVING BERLIN 1942
 IRVING BERLIN 1942
 IRVING BERLIN 1942
 VICTORIA MUSIC PUB. LTD. 1942
 SHAPIRO BERNSTEIN & CO. 1941
 CROWELL MUSIC 1965
 M. WITMARK & SONS 1933
 BROCKMAN & BOSLEY INC. 1932
 FAMOUS MUSIC CORP. 1934
 PICKWICK MUSIC CORP. 1938
 KEIT-ENGEL INC. 1932
 CRAWFORD MUSIC CORP. 1935
 BURKE VAN HEUSEN INC. 1943
 SHAPIRO BERNSTEIN & CO. 1931
 BURKE VAN HEUSEN INC. 1945
 EMBASSY MUSIC CORP. 1941
 LEEDS MUSIC CORP. 1939
 STARRITE PUBLISHING CO. 1953
 MUSIC DEALERS SERVICE 1941
 SANTLY-JOY-SELECT, INC. 1940
 LEO FEIST, INC. 1959
 BURKE VAN HEUSEN INC. 1947
 BURKE VAN HEUSEN INC. 1951
 IRVING BERLIN 1945
 BURKE VAN HEUSEN INC. 1945
 BROADWAY MUSIC CORP. 1934
 SERGEANT MUSIC CO. 1964
 FAMOUS MUSIC CORP. 1936
 MAJESTIC MUSIC CORP. 1938
 PARAMOUNT MUSIC CORP. 1938
 IRVING BERLIN 1942
 BURTON HILL MUSIC CORP. 1956
 HILLS MUSIC INC. 1936
 BURKE VAN HEUSEN ASSOC. 1951
 VICTORIA MUSIC PUB. LTD. 1951
 BURVAN MUSIC CORP. 1952
 BURVAN MUSIC CORP. 1952
 GREENE-REVEL, INC. 1941

BING STILL SINGS!



A BING CROSBY COLLECTION, VOLUME III
(Recorded from 1929 to 1933)
Columbia 35748 - Mono.

have been unavailable for too long. What a wonderful thing for those who weren't fortunate to find the originals - here they are, all well re-mastered, waiting for a brand new audience! My Angeline; Orange Blossom Time; I'm Sorry, Dear; Can't We Talk It Over; Waltzing In A Dream; Let's Try Again; Someday We'll Meet Again; It's Within Your Power; I'm Playing With Fire; Here Is My Heart; My Love; I Would If I Could But I Can't; Home On The Range - that fine oldie!!!; and Let's Spend an Evening At Home. And there's good news in the offing!!! Our good and enthusiastic collector wrote to Michael Brooks, and received a reply implying that a fourth volume may be on the way, to replace "that awful Biograph" album!.

THE GREATEST RADIO BROADCASTS - BING CROSBY
TEN COMPLETE HALF HOUR PRODUCTIONS
MF 207/5 Five Record Set - Mono

"Minstrel show", for example) and individual songs have appeared here and there - but all-in-all, no collector should be able to resist this nicely boxed set - - and the price is right! Dates of the programs, and the guest artists: November 27, 1946 - Judy Garland, Les Paul; October 23, 1947 - Spike Jones; March 26, 1947 - Jack Benny, Mary Livingston; February 26, 1947 - Andrews Sisters; May 21, 1947 - Maurice Chevalier; October 1, 1947 - Gary Cooper; April 2, 1947 - Minstrel Show; November 26, 1947 - Frankie Laine; December 4, 1946 - Jimmy Durante; and March 5, 1947, Al Jolson. Other artists, who were with Bing during these months, include Skitch Henderson, Peggy Lee, Lina Romy, Charioteers, Jud Conlon; and, of course, John Scott Trotter. The set is attractively boxed, but there is no booklet, nor are the record labels anything special. The sound is a little bit of a disappointment - shallow, and not at all like that of the "Bing and His Friends" 4 record set put out by HB Music and Murray Hill. However, the material is interesting, and for the collector who must have everything, this is a once-in-a-lifetime treasure.

COMMAND PERFORMANCE VICTORY EXTRA
Radiola MR-1100, Personality Series No. 5

program, and also contributes his performance, as well as introducing such talents as Ronald Coleman, Dinah Shore, Bette Davis, Jimmy Durante, Jose' Iturbi, Marlene Dietrich, Burgess Meredith, Ginny Simms, Frank Sinatra, Rita Hayworth, Desi Arnaz, Ernie "Bubbles" Whitman, Ida Lupino, Ruth Hussey, Ginger Rogers, Claire Trevor, Don Wilson, Bill Mauldin, George Montgomery, Diana Lewis (who she?) John Conte, Jinx Falkenburg, William Powell, Harry Von Zell, Lucille Ball, G.I. Jill, Johnny Mercer, Ken Carpenter, Edward G. Robinson, Orson Welles, Danny Kaye, Carmen Miranda, Claudette Colbert, Ed Gardiner, Meredith Willson and the AFPS orchestra. Even if it weren't for Bing's contributions, you'd find this a good record to have. What does a nation do and say on the radio, when the horror of war is at last over? Play this record, and find out!

At long last the promised third in a wonderful series of re-issues - 13 grand old Brunswicks, and 1 Harmony. None of these 14 sides have been issued on LP (at least, "officially") and some

A tremendous find for the collector who is only recently into Bing's radio programs. Several of the 10 here have been previously available on LP (the Jolson-John Charles Thomas

A special broadcast of "Command Performance" broadcast on August 15, 1945, on the occasion of VJ Day. Bing Crosby serves as M.C. throughout most of the

HITLER IS ON THE AIR!
A STUDY IN AUDIBLE EVIL.
Radiola 2MR-8889 - Mono

are one of these collectors who must have "everything", here is a commercial recording of an off-the-air-recording of a German transcription of a US record-and it is Bing, no mistake, even though the short-wave sound leaves much to be desired. There are some interesting musical numbers with propaganda lyrics, if you care for such things.

Well, gold is where you find it, though you will find little gold here, outside of Axis Sally's use of one of Bing's records (Brunswick 6306 -"Lazy Day") to pad-out one of her propaganda broadcasts. But, if you

SAND IN MY SHOES-CONNIE BOSWELL
MCA MCFM 2739

duets with Connie: Between 18th and 19th on Chestnut Street, and Yes, Indeed! Not a must, but nice to have for the extra Connie tracks.

An English reissue of 20 of Connie's best, and assembled by Herb Bootman's old friend, Michael Brooks. There are 2 tracks on which Bing sings

HOLLYWOOD FILM MUSIC OF THE THIRTIES
Historia H-640. Made in Germany

Mr. Gable"), Eleanor Powell with Tommy Dorsey, Fred Astaire, Dick Powell, and Deanna Durbin. Pleasant listening, but no bargain.

Bing sings only once - " All You Want To Do Is Dance", but there are contributions also by Allan Jones, McDonald and Eddy, Dorothy Lamour, Judy Garland (her "Dear

HOLLYWOOD STORY
Festival Album Double 214
An Import from France

Lombard, Frank Sinatra, Betty Grable, Dorothy Lamour, Lena Horne, the Andrews Sisters, Lauren Bacall, Esther Williams, Gene Kelly, Louis Armstrong, Vic Damone, Ella Fitzgerald, Mickey Rooney and Louis Jordan in a musical mish-mash. Bing joins Lauren Bacall to sing "I Don't Know Why", Judy Garland to sing "Maybe It's Because", and Fred Astaire to immortalize "The Thing".

In a jacket that appears to be stolen from the "That's Entertainment" people, this presents Bing, Fred Astaire, Judy Garland, Ginger Rogers, Irene Dunne, Martha Raye, Alice Faye, Carol

HOT JAZZ ON FILM VOLUME 4
Extreme Rarities 1008

River", accompanied by Wingie Mannone and Orchestra.

Several fine jazz takes from various films, which include items from Duke Ellington, Cab Calloway, Ben Pollock, Benny Goodman, Eddie Condon, Tommy Dorsey, and others. Bingsings "Rhythm On The

THE UNFORGETTABLE HITS OF THE 40S AND 50S
Decca R 214291 - 2 Record Set - Mono

mas, joins Fred Waring for the Whiffenpoof Song. The Andrews Sisters sing the Beer Barrel Polka, In Apple Blossom Time, and I Can Dream, Can't I? Judy Garland sings Over the Rainbow, Bob Crosby and Orchestra make a Bing Noise from Winnetka, Ted Weems does Heartbreaks, and there are many more. Not really a collector's item, but nice to have.

A fun-filled assembly of standards popular in the not-so-long-ago past. Bing sings Yes, Indeed, with Connie Boswell; solos on White Christ-

OLD TIME RADIO-GREAT STARS AND SHOWS
Collector's Series EN2 14977
CBS Records

Sweet Georgis Brown. But this new 2 record set, moderately priced, has so many of the old-timers, you won't be criticized if you run out and get it.

If you have the old Columbia P2M 5373, "The Best Of Old Time Radio", you have half of this two record set. There is only one Bing track, and that won't set you off, for it is that old war-horse,

HERB JEFFRIES - I REMEMBER THE BING
Dobre Records DR 1047

A "Tribute" type record, on which the big-voiced Herb Jeffries sings: 'Blue of the Night; Pennies From Heaven; Ill Wind; Street of Dreams; What's New;

Poinciana; My Melancholy Baby; I Surrender, Dear; Easy To Remember; and I Apologize. Jeffries makes no attempt to imitate Bing - he just offers these old favorites in a straight-forward fashion. The remarkable thing about the album is the message contained in the liner notes, by Gary Crosby. In part, Gary says: Song, a magic word which has certainly had a mystic influence on my life. Even before I was born, there was this "Bing" sound plucking at the strings of my soul.....I thank God for my Dad, for even a little child could feel tower in his gift of the singing voice..... Well, I've been listening and meditating to the sound and feelings on the I REMEMBER THE BING album, a memorial to my father by Herb Jeffries, and I believe this man was sincere when he told me "Your Dad was my guru of voice, there is no impersonation or imitation of him here on this record, it would be impossible, it was a vibration he gave me, and I give on to others, to give on forever, the love of song". I believe, for that's the way my father Bing believed." GARY CROSBY

101 STRINGS PLAY A TRIBUTE TO BING CROSBY
Alshire S-5352 - Stereo

" The 101 Strings dedicate this album in tribute to Bing Crosby - crooner, actor, performer and sportsman - who has affected the

course of the music industry and the lives of the millions of his loyal fans throughout the world, tremendously. The world will sorely miss this great innovative man". This just about sums it all up. The 101 Strings play in their own style, and you will find several tracks a different musical experience.

DEAN MARTIN - ONCE IN A WHILE
Reprise Records - For Warner Bros. Records, Inc.
Stereo

Why this isn't identified, on the cover, as a tribute to Bing Crosby is hard to determine, for it so obvious-

was so intended. The jacket is a nice blue, the lettering is pale gold, and for the title of the album the producer has chosen the title of the last song Bing recorded - "Once In A While", on BBC 2, October 11, 1977. The other : tunes included are: Twilight on the Trail; Love Thy Neighbor; Without a Word of Warning; That Old Gang Of Mine; The Day You Came Along; It's Magic; If I Had You; Only Forever; I Cried For You; and the title song. Nice.

16 BIG HITS OF THE 50'S
Music For Pleasure MFP 50415 - Mono

Another one of the "collections" which must sell well, for there are so many of them produced. This has but one Bing track, a duet with Gary on "Play

a Simple Melody". At least, it's not "Sweet Georgia Brown"! And the other singers are refreshingly different - The Weavers, Jane Morgan, Bill Haley, Kitty Kallen, The Four Aces, Hoagy Carmichael, and others.

CHRISTMAS WITH BING CROSBY,
NAT KING COLE, DEAN MARTIN
Capitol SL 6925 - Stereo

They're out early this year! Bing sings: What Child Is This; The Holly and the Ivy; Pat-A-Pan; While Shepherds Watched Their Flocks; Hark, The Herald Angels Sing; It Came Upon a Midnight Clear; and I Wish You a Merry

Christmas. Dean Martin sings White Christmas!!!

I MAESTRI - BING CROSBY
EMI Italiana 3C 054 81434

We are now receiving imports locally, that were once seen only if you had an over-seas friend 69 to send them to you. This is a nice appearing

album, all white, with a 2 inch brown stripe across the front, bearing Bing's picture and name. The numbers included are a reissue of the old Capitol

album, "Bing Crosby Sings The Great Country Hits", containing all 12 tracks of the original, while the recent Capitol reissue, SM 11737, doesn't have Adios, Senorita; Crazy Arms; The Poor People of Paris. If you must choose between reissues, take the Italian import.

SCRAPBOOK OF 1977, JUBILEE YEAR
BBC Records and Tapes

A selection of recordings capturing the historical moments of Jubilee Year. Among the events reported on is Bing's death.

BLESS 'EM ALL

A special pressing of rare and/or unusual Bing items of the 40s, all keyed to the war-time theme: The Bombardier Song; Hello, Mom; Sweetheart of Sigma Chi; Angels of Mercy; My Buddy; A Nightingale Sang in Berkeley Square; Dream Girl of Pi K. A.; Buy a Bond; There'll Be a Hot Time in the Town of Berlin; 'Til Reveille; Vict'ry Polka; Lilli Marlene; Bless 'Em All; A Boy in Khaki - a Girl in Lace; and from the post-war (or in-between war) years, Old Soldiers Never Die. Ah, would that all producers took as much pains with their product!

EMPTY SADDLES

Another special pressing from you-know-where, with 15 songs gathered together in a western package. More rare and/or unusual Bing items, consisting of: The Funny Old Hills; South of the Border; Ride, Tenderfoot, Ride; My Little Buckaroo; Empty Saddles; Poor Old Rover; Who Calls? Home Cookin'; Don't Ever Be Afraid to Go Home; Ohio; Tenderfoot; When the Sun Goes Down; Gotta Get Me Somebody to Love; Copper Canyon; and Open Up Your Heart. Gradually, those 78s that haven't been on LP are getting there, and other precious items, to boot.

THE BEST OF BROADWAY AND HOLLYWOOD
FRED ASTAIRE BING CROSBY FRANK SINATRA
RCA PJM1-8101 Made in Germany

Sub-titled "The Giants", don't confuse this with Amalgamated's "Three Giants". Only three Bing tracks here - Mack the Knife, and going

'way back to Paul Whiteman days, Ol' Man River and Make Believe. Why won't RCA and/or its subsidiaries dip into the "How the West Was Won" material, for a change? I now have no less than 23 reissues on LP of Ol' Man River, and one more doesn't thrill me.

BING AND COMPANY

MCA OC 062.98 189M
MCFM 2775 - An English Import

Someone went through the Decca Catalog and picked out those records on which Bing sang duets; this results in a generally undistinguished assembly of songs with Boswell, Armstrong, Cedric Hardwicke, Frances Langford, Garland, O'Connor, Jolson, and the like. There are a couple of good tracks, but they are recent enough to be preferable in their original form.

MAIL CALL

BING, JUDY, SINATRA, HOPE
Tandem Records - LP 1903

Not too many of the "Mail Call" programs are available to the average collector, at least in such condition as to make listening pleasant, or at least tolerable. This record contains 2

full Mail Call programs; Bing sings Love, Love, Love; Amor; I Love You; Bing and Judy duet on SOMETHING TO REMEMBER YOU BY. Judy sings The Trolley Song; Can Do, Will Do; Dixieland Band; Garland, Crosby and Durante sing The Groaner, the Canary and the Nose; Crosby, Sinatra and Hope sing You're The Top; and Sinatra gets to solo on All The Things You Are. In between you also hear from Jerry Colonna, and Arthur Treacher. A nice change of pace.

DRG RECORDS PRESENTS 25 YEARS
OF RECORDED SOUND 1945-1970
DRG-DARC-2-2100

Another of those assemblies of this and that, with only one track of Bing; however, they hook you by adding "Never Before Released" to the listing of Bing and Louis Armstrong

duetting on "Lazy River". Don't you believe it - look at the UN-All Star Festival

pressed to benefit international refugees. And Bing was in better company on the UN record. If you don't have the UN record, then get this one, but be prepared to pay for 2 records to get one Bing song.

STAR GOLD - THE ORIGINAL BING CROSBY
MCA-Coral 0082.060 -Mono, 2 records
An Import from West Germany

PAUL WHITEMAN & HIS ORCHESTRA, VOL. II

The Whiteman Band: Wistful and Blue, Pretty Lips, Muddy Water, I'm Coming, Virginia; Side By Side; I'm In Love Again; Magnolia; Five Step; In Won't Be Long Now. Presumably the usual masters were used for all tracks. At the time of writing, quality of re-mastering is unknown.

And now just a word about foreign records - a few are available in the more progressive record shops here in the states, but most of them must be secured from some overseas source. Why don't you write to Priscilla J. Koernig, and get a copy of the membership roster? You may find that a member in the country in question can be of great help to you - if not personally, at least by providing you with the name and address of a likely source. Priscilla's address is inside the front page, and the cost of the roster is \$2.00, and well worth the price.

BING SINGS WHILST BREGMAN SWINGS
Verve MV 2663 - Japanese Release

AND A NOTE FROM BRASIL

RETRATO DE BING CROSBY
MCA - MAPS 7902 (6758)
Produced by EMI-Odeon S.A.I.C.

A splendid grouping of 16 tracks, in an album with a different pen-and-ink drawing of Bing, three-quarter full face, drawn by Hector Garcia. The specific charm of this album lies in its song titles in Portuguese. Bing's songs never looked better in print! El Amor esta a la Vuelta de la Esquina (Love Is Just Around the Corner); Me Rindo Querida (I Surrender, Dear); E vuelve Tus Preocupaciones en Suenos (Wrap Your Troubles In Dreams); Poívo de Estreitas (Stardust) Fuera de la Nada (Out of Nowhere); and Agua Barrosa (Muddy Water)! The same old masters are used, but the packaging rates this tops.

THE GREAT BING CROSBY SHOW VOL. 2
Phonodisc LP 6-41-404-015

A Brazilian counterpart to the US and UK discs of the same name, containing 12 songs ranging from "May the Good Lord Bless and Keep You" through "'Till We Meet Again". Phonodisc has an attractive label on the record, otherwise its hard to tell this record from a domestic product- same picture montage, same colors, et al.

VOL. 10 EDIÇÃO HISTÓRICA
BING CROSBY & LOUIS ARMSTRONG
Polyfar2494 304 Stereo

The record offers nothing new, and the tracks have been reissued as many times as some of Bing's early Brunswicks; surely, everyone has at least 3 or 4 reissues of this album. But this one is from Brasil!

NINA
Som Livre Estereo 404.7094

"NINA, Novela de Walter George Durst, Direção de Walter Avancini e Fábio Sabag, Sonoplastia de Paulo Ribeiro. Apparently, "Nina" was a show that utilized recorded music in the background, like the US "Paper Moon", and the British "Pennies From Heaven". This disc contains 16 songs, by such diversified artists as Myron Floren, Enoch Light, Sammy Kaye, Danny Davis, the Gatsby Boys, and of course, one track by Bing - "Whispering".

SAUDADE NÃO TEM
Som Livre Vol. 3

An assemblage of 14 songs, by artists such as Billy Eckstine, Nat King Cole, Ray Anthony, Eartha Kitt, Johnny Ray, Pat Boone, Sinatra, et al. Some fine song titles, like I Apologize, As Time Goes By, It's Been a Long, Long Time, Nature Boy, Dream a Little Dream of Me - - unfortunately, only the last one is sung by Bing.

THE BIG SIX
Som Livre Memoria

The Big Six are Bing, Sinatra, Judy Garland, Nat King Cole, Louis Armstrong, and Ray Charles. Bing sings Chatanooga Choo Choo and You Must Have Been a Beautiful Baby. Unusual art work on the jacket.

SINATRA & FRIENDS
Reprise 34.020 Stereo
WEA Discos Ltda.

"Collector's Edition", the jacket says, commemorating "Frank Sinatra - 1979 - 40 anos de disco". Frank sings with Bing, Dean Martin, Nancy Sinatra, Keely Smith, Sammy Davis, Jr. and Sy Oliver. The Bing tracks, from Reprise's files, are Style, with Frank and Dean; You Never Had It So Good, with Frank; Don't Be a Do-Badder, with Frank, Dean, and Sammy; The Oldest Established Crap Game, with Frank and Dean. Good pictures of Frank front and back, no pictures of the others.

BULLDOGS OF GONZAGA

as suggested by
BING CROSBY



Lyric by
JOHN BURKE
music by
JAMES V. MONACO

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MUSIC PUBLICATIONS, INC.
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NEW YORK CITY